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JURASSIC PARK



Steven Spielberg
brings dinosaurs
into the computer
age of effects



Voigt



Volume 24 Number 2



ROBOCOP 3
The R-rated Cyborg Turns PG-13 for Big Boxoffice

First There Was Robot Jox...

ROBOT WARS



COMING ON VIDEOCASSETTE APRIL 1993

FULL MOON ENTERTAINMENT Presents "ROBOT WARS" Starring DON MICHAEL PAUL BARBARA CRAMPTON JAMES STALEY LISA RINNA
DANNY KAMEKONA YUJI OKUMOTO J. DOWNING and PETER HASKELL as "Rooney" Based on an Original Idea by CHARLES BAND
Production Designer MILO Director of Photography ADOLFO BARTOLI, A.I.C. Music by DAVID ARKENSTONE Line Producer KEITH PAYSON
Edited by MARGARET-ANNE SMITH Visual Effects by DAVID ALLEN PRODUCTIONS Produced by CHARLES BAND



RECORDED IN
ULTRA-STEREO

Casting by MACDONALD/BULLINGTON CASTING, C.S.A.
Screenplay by JACKSON BARR Directed by ALBERT BAND



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The magazine with a "Sense of Wonder."

AUGUST, 1993

Welcome to our "Summer Blockbusters" issue. One of our "blockbusters," ROBOCOP 3, got cold feet. First due to hit screens nationwide July 2nd, then July 16th, Orion's cyborg crimefighter decided to retreat from the summer competition to fight for audiences in the fall. The delay—yet another postponement for a movie shot in 1991 and plagued by Orion's brush with bankruptcy—is ironic since ROBOCOP 3 has been tailored by the studio to appeal to a younger audience, toned-down from its R-rated predecessors to PG-13. So, why has Orion decided to pass up the boxoffice bonanza it planned to reap all along? Screens. It can't get them in a summer crowded with big-budget, star-studded projects scheduled chock-a-block to open week after week.

Consider New York correspondent Dan Persons' on-set report an early preview. Persons spent three days in Atlanta, observing how director Fred Dekker tried to brighten up the series' bleak cyberpunk *weltanschauung* with an infusion of Hong Kong-styled kinetic action. Persons also profiles Robert Burke, the actor who took over for Peter Weller inside the RoboSuit, and Moni Yakim, the dramatic coach behind the RoboActing. Also on view are reports on the new installment's special effects, including stop motion and computer graphics.

Then there's JURASSIC PARK, the summer behemoth that promises to usher in a computer-effects revolution. Will it be another ET crowd-pleaser and box-office sensation from Steven Spielberg or just another HOOK? JAWS with claws would be nice, but it sounds like Spielberg has shied away from the book's visceral impact—though JAWS was also rated PG. Whatever—we dinosaur fans can't go wrong, we sat through Ray Harryhausen's VALLEY OF GWANGI and loved it! This one can't miss, but will it be another KING KONG?

Then there's late summer and our preview of FRIDAY THE 13TH: JASON GOES TO HELL, opening Friday, August the 13th, the series' 13th anniversary. Sounds like a screamin' good time!

Frederick S. Clarke



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F O R T

Horror auteur Stuart Gordon films post-

By Dan Scapperotti

The issue which ravaged last year's Presidential elections comes to a head in *FORTRESS*, as the world of the near future, despite a devastating population explosion, outlaws abortion. Families are limited to one child with severe penalties for those who break the law. Miramax is tentatively set to open director Stuart Gordon's science fiction scenario on zero population growth and the burgeoning prison system in August.

The futuristic prison of the title, the most sophisticated maximum security facility ever built, buried 30 stories below ground, is run by an international conglomerate. Prisoners are put to work digging because the Fortress is constantly expanding. Inmates are forced to swallow a device known as an intestinator, which administers pain for rule infractions and death for attempts to escape. The entire facility is run by Zed-10, an all but omnipotent computer. Christopher Lambert (*HIGHLANDER*) stars as a man imprisoned for trying to escape across the border with his wife (Loryn Locklin) and their second newborn.

The film is produced by John Davis, known for such films as *COMMANDO* and the *PREDATOR* series. The \$15 million effort was filmed under the auspices of Village Roadshow Pictures, Australia's largest movie studio, serving as an attraction for Movie World, the company's movie theme park which opened in October 1991, the start of principal photography, a mandated part of the deal.

"In our society we can't seem to build prisons fast enough," said Gordon, "I found the idea of doing something about prisons very timely. Doing research we discovered that attitudes about prisons changed during the Reagan and Bush administrations. Prisons no longer rehabilitate, they're there to punish. Because

"All the technology in the film is based on what is now available or soon will be," said Gordon. "It was my chance to create a future world and make it believable."



Convicts Christopher Lambert (l), Vernon Wells and Clifton Gonzalez Gonzalez (r) in laser holding cells, filmed using bars coated with highly reflective Scotchlite.

of the war on drugs, prisons are jam-packed. They keep building more but the day they open, they're already overcrowded. The new, high-tech prisons have fewer guards. They use video and electronic surveillance and keep prisoners in their cells 22 hours every day. It's really horrific. In fact, a lot of them have been criticized for sensory deprivation."

Gordon wanted to insure that the prison in *FORTRESS* was a realistic projection of current trends. Scouting tours included Pelican Bay, a two year-old correctional institution in Northern California. "This is where they send the worst two percent of all the prisoners in the state, basically to break them," said Gordon. "The prison is inside a beautiful forest, on the coast, in the middle of nowhere. Though it's clean and futuristic looking, it was one of the most hellish places I've ever

been in. We used that as the model of our ideas for the Fortress."

Gordon said he was pleased with working on Village Road Show's sound stages, which housed the mammoth *FORTRESS* sets. "The sound stages were the biggest I've ever seen anywhere in the world," said Gordon, enthusiastically. "We built what we call a pod, which is actually a cell block. Our set was four stories tall. The idea is that there are 11 of these, stacked on top of each other, which we created with miniatures and forced perspective. Since 90% of the movie takes place in this prison, we really wanted the audience to get a sense of how it operated."

One of the film's unique ideas is the notion of enhanced humans, people surgically altered to be more efficient, with blood replaced by a synthetic fluid carrying oxygen and other necessities. Amino acids, injected into the new blood stream, make it unnecessary to eat or sleep. "We have weapons called neutron cannons, which only destroy organic material and blow gigantic

holes through people," said Gordon, a little gleefully. "When enhanced people are hit, they spurt a blue-colored fluid for blood. We also have 'strike clones,' enhanced people who are armored and wired into the main computer which runs the whole system, sort of like cyborgs, ultimate soldiers with weapons welded to their bodies."

The most difficult scene for Gordon to shoot was a riot fight sequence. "The pods are cut off from one another, connected by retractable bridges," said Gordon. "The fight breaks out on one of these bridges, as it is retracted. Finally, a neutron cannon is brought in and vaporizes one of the combatants. That sequence took two weeks to shoot."

Though the script called for an Arnold Schwarzenegger type in the lead role, Gordon felt strongly that instead of a

R E S S

holocaust action/adventure in Australia.

massive superman, he wanted more of an "everyman." Lambert fit that vision—someone who could rely on his brain rather than his brawn. "Lambert is in excellent shape and likes to do his own stunt work," said Gordon. "The only fights we had were when I told him I thought something was too dangerous. I didn't want to risk losing my star half-way through the shoot."

One hair-raising argument Lambert won involved a careening truck and a flamethrower. "The truck comes literally right on top of him. He starts firing a flamethrower and at the last second it swerves off and bursts into flames," said Gordon. "After a great deal of arguing I convinced him to let the stunt guy do it first. The stuntman literally singed off his eyebrows because the flames were so great. Then Lambert asked to do the next take, and he did. Thank God, he was not hurt. He is very committed." Gordon noted how the sequence was all filmed live and full scale. "The truck blows up, flips into the air and lands on a barn, and then the barn blows up. The Australians' attitude seems to be why do it in miniature when you can do it for real."

Gordon stressed technical research as the key to making his vision of the future believable, as well as the spur for his ideas. "All the technology in the film is based on things that are now available, or soon will be," said Gordon. "One of the concepts in the movie is that the computer can read convicts' dreams, and can invade their minds. There is a sequence where [Lambert] is having a dream about his wife and the wife starts talking in the voice of the warden, telling him that this is an unauthorized thought process. We discovered NASA is actually working on being able to read brain waves for space travel."

Even the film's strike clones are within the realm of possibility according to Gordon. "There actually is a device for diabetics that fits inside the body and releases



A "strike clone," an armored cyborg tied-in to the prison's computer, designed and built by Tad Pride. Miramax is tentatively set to open the John Davis production in August.

insulin every so often and only has to be refilled every six months or so. If you can do that with insulin, you can do it with amino acids to nourish the body."

FORTRESS, besides exploring concepts and ideas in the best science fiction tradition, also has ties to the action school of the MAD MAX/ROAD WARRIOR films. Gordon's director of photography, David Eggby, shot MAD MAX as well as BLOOD OF HEROES, and is currently shooting Stephen King's TOMMY-KNOCKERS in New Zealand. The film's editor is Tim Welborne, who cut ROAD WARRIOR.

Gordon credited Eggby for coming up with the economical solution of how to film cells with laser beams for bars. "He suggested the idea of using the Scotch-lite material they used in STAR WARS for the light sabers," said Gordon. "We made the bars out of this material, which meant people could walk in front of them without rotoscoping everything."

Gordon praised Tad Pride, who designed and built the "strike clones," with weapons attached to their arms that fire bullets, flame or gas, and the "little sisters," surveillance robots that glide along on tracks. Pride, an American expatriate who came to Australia after

serving in Vietnam, devised effects props that were both believable and functional. Gordon also singled out Simon Murton, a young Englishman, who designed the look of the Fortress.

Gordon, the one-time director of Chicago's Organic Theatre, sees FORTRESS as a change of pace from the Lovecraftian horror that made him a name with RE-ANIMATOR. "It's not a straight out horror film," said Gordon. "It was a chance to create a future world and make it believable. My only fear is that people in the prison system will take a look at this movie and say, 'Hey, that's a good idea. Let's do it!'"

The film is peppered with cameos of associates or faces from past Gordon films. "Some of my old buddies are in this," said the director. "Jeffrey Combs [RE-ANIMATOR] plays a character called D-Day, a demolitions expert. And Tom Towles, who was in HENRY: PORTRAIT OF A SERIAL KILLER, plays one of the other inmates. Tom was with the Organic Theatre before making movies, so we go way back. I like to work with people who are on the same wavelength." □

Gordon directs a well-armed Lambert (l) while cinematographer David Eggby lines up the shot.



GHOST IN THE MACHINE

By Michael
Beeler

GHOST IN THE MACHINE, set to be released theatrically this August by 20th Century Fox, is the product of paranoia. "It's a cautionary tale about how vulnerable we all are to forces most of us don't understand the first thing about," said producer Paul Schiff, who recently worked on the American remake of George Sluizer's emotionally disturbing film **THE VANISHING**.

Directed by Rachel Talalay, who dispatched Freddy Krueger in **FREDDY'S DEAD: THE FINAL NIGHTMARE**, the film stars Karen Allen, Chris Mulkey (**TWIN PEAKS**), Ted Marcoux (**ONE LIFE TO LIVE**) and 13-year-old Wil Horneff (**THE SANDLOT**) in a screenplay by William Davies and William Osborne (**TWINS**).

"We originally got the idea for the story after reading an article in a computer magazine about an invasive computer program called Skeleton Key, that allows you to invade other computer networks and retrieve all their data without the owners knowing anything about it," said Davies. Added Osborne, "We thought, what if the essence of a serial killer was sucked up into a computer, as a sort of computer virus, and it had that kind of complete access to any computer system in the vast information network that exists today. His ability to stalk and kill his victims would extend to any electrical device plugged into the network, such as microwaves or pool vacuums. There would be no way to

Serial killer-turned-computer virus has Karen Allen's number.



Karen Allen, the little-seen star of 1981's **RAIDERS OF THE LOST ARK**, plays the killer's intended victim, consulting with director of photography Phil Meheux.

stop him."

"We've always liked science fiction and horror," noted Davies, "and we loved the idea of combining the fashionable, highly structured, modern world of computers with the somewhat unfashionable old world of ghosts."

GHOST IN THE MACHINE was filmed on an aggressive 51-day schedule for \$13 million in the Los Angeles area, which stands in for the story's Cleveland setting. "This is a very ambitious show," said Schiff. "It's a lot

of complicated effects, both traditional opticals and computer-generated work, and we're doing it on a fairly modest budget and schedule. The real centerpiece of the film will be to create a computer environment that, hopefully, will be ground-breaking on an effects level." Video Image produced all the film's special effects "using a lot of different techniques but dominantly digital compositing and synthetic digital imagery," according to special effects supervisor Richard Hollander.

In order to create evolutionary images of the electronic serial killer's computerized environment, Hollander and his group decided to digitally manipulate real-life data taken from MRI body scans. Ted Marcoux, who plays Killer Karl, was scanned at UCLA. "Rachel Talalay, our director, wanted interesting imagery," said Hollander, who suggested the MRI approach. "During an atmospheric event the killer's essence is sucked up into the computer system. Some of it is real pretty."

Interwoven with the special effects and high-tech gags is the story of Terry Munroe (Allen), a single mother with a teenage son, Josh (Horneff), who becomes victimized by the ghost when she accidentally leaves her address book at a computer store. The killer uses the information to begin systematically murdering everyone in Terry's life. Mulkey plays Bram, an unconventional, techno-headed, computer nerd, who comes to her defense.

Juggling all the elements of the story is Talalay, a mathematics graduate of Yale, who worked for a short time as a computer programmer before getting involved in the film business at New Line. "When I moved out here to L.A., they started making the first **NIGHTMARE ON ELM STREET** and they hired me to be the accountant," said Talalay, a demure yet very articulate young woman in her thirties. "I knew nothing about accounting but I knew enough about computers to run their computerized programs. From there I branched over to pro-



ONE LIFE TO LIVE's Ted Marcoux as Killer Karl, transformed into a high-tech monster run amuck in 20th Century-Fox's horror, opening nationwide in August.

duction. New Line promoted me to staff producer and I did development for them. I eventually worked on all the NIGHTMARE ON ELM STREETS and finally convinced them to let me direct the last one. So I really did work my way up from making coffee—with a lot of luck and good opportunities.”

During a break in location filming at a small neighborhood church in North Hollywood, it was evident that Talalay was enjoying herself, even though she was under a very tight schedule. “I feel a hundred times more comfortable than I did on NIGHTMARE,” said Talalay of her second stint at directing. “NIGHTMARE’s all about the effects. The directors have only five minutes with the actors. You’ve got three days to shoot 20 pages for the actors and the rest of the time to make the effects great. Obviously it’s worked. It hasn’t stifled the au-

dience. But it’s really nice to get to work with Karen Allen as a director with dramatic scenes, rather than just choreographing that piece of slime over there.”

The church scene is part of a dream sequence in which the microwave-charred body of Frank, Terry’s boss, is catapulted from a burning coffin into the mourner-filled church pews. It’s a complicated gag

Allen’s boss, fried by microwave, as the killer seeks to eliminate everyone she knows, effects dummy of Richard McKenzie by Tony Gardner’s Alterlan Studios.



which involved not only the actors, production crew and special effects people but also over 60 extras.

“Rachel really knows what she wants,” said Mulkey, who is probably best remembered as the venomous career criminal Hank, who was a master of duplicity on David Lynch’s TWIN PEAKS. “In this film that’s really important because it’s kind of a mystery. So all the little clues have to be laid out, all the ducks have to be in a row to make it all work. She knows that formula, so I trust her.”

The script was originally written in 1987, commissioned by 20th Century Fox and shares some similarities with the 1989 Universal release SHOCKER, written and directed by Wes Craven. In that film, a serial killer is sentenced to death in an electric chair only to be transformed into an evil energy source that is able to kill at will while moving freely within the electrical network of a small town.

“GHOST IN THE MACHINE was in turn-around when SHOCKER came out,” said Davies. “At the time, because of the perceived similarities we couldn’t get anyone interested in producing our screenplay.”

“They really are two different movies,” said Osborne. “In our movie the bad guy is governed more by the rules of computer dynamics. He’s not able to jump, so to speak, in and out of animals, and can only enter a house or building that has a computer system with a phone link. Our film is more about the uncontrolled growth of automation, the net-



FREDDY’S DEAD director Rachel Talalay on the set, helming her second effects-laden horror project in a row.

working of everything together and the paranoia we would experience if it suddenly all turned against us.”

The script has been rewritten to make it more contemporary and to bring the special effects up to date with new technologies created in recent movies such as TERMINATOR 2. Todd Graff, who rewrote the screenplay for THE VANISHING, was brought in to polish up some of the dialogue and to sharpen and refocus some of the characters. “We’re hoping that there is a universality about this story that will cast a wider net than a straight-ahead horror picture or thriller,” said Schiff. “We see it as a kind of electronic age version of Hitchcock’s THE BIRDS. All of us one way or another can relate to this idea that objects that we don’t even think about, much less worry about ganging up on us, become a new threat in our lives.

“After seeing THE BIRDS for the first time, when I was a kid living in Manhattan, everytime I saw a pigeon I literally ran into a building for fear that it was going to swoop down and pull my eyes out. I think the same principle applies to GHOST IN THE MACHINE. After one sees this movie, the toaster and the microwave in particular will take on a new meaning.” □

JURASSIC PARK

Steven Spielberg's creature feature looms as an effects technology groundbreaker.

By Alan Jones

Will JURASSIC be a classic? Or will the PARK bark? That's the \$60 million question regarding this summer's highest profile fantasy adventure release—Steven Spielberg's JURASSIC PARK. Audiences will find out June 11. The \$60 million budget estimate doesn't include the director's reportedly huge fee/backend deal which could push the final tally well over the \$90 million mark. Coincidentally, that was the figure first budgeted for the mega-project when Universal was considering building an actual theme park up-front as a production facility. The original idea was to open the custom-made location for leisure business concurrent with the movie's theatrical debut.

Based on the best-selling novel by former Harvard doctor Michael Crichton, JURASSIC PARK tells of one man's dream to create a unique game preserve on a remote jungle island near Costa Rica. Billionaire John Hammond has amassed a core group of experts who've discovered how to genetically engineer live dinosaurs from their fossilized DNA remains (found in the blood stream of prehistoric mosquitoes encased in amber) and has populated his scientific Disney World with long extinct breeds of the dangerous carnivores. Invited by Hammond to be the first to explore the wonders of his totally fabricated Lost World are paleontologist Dr. Alan Grant, his paleobotanist assistant Ellie Sattler and mathematician Ian Malcolm. The group find themselves fighting for their lives when vital security mechanisms malfunction allowing the manufactured creatures to run wild. Worse, the vicious breed of dinosaur—the bird-like Velociraptors—have been secretly reproducing at an alarming, unmonitored rate and are threatening



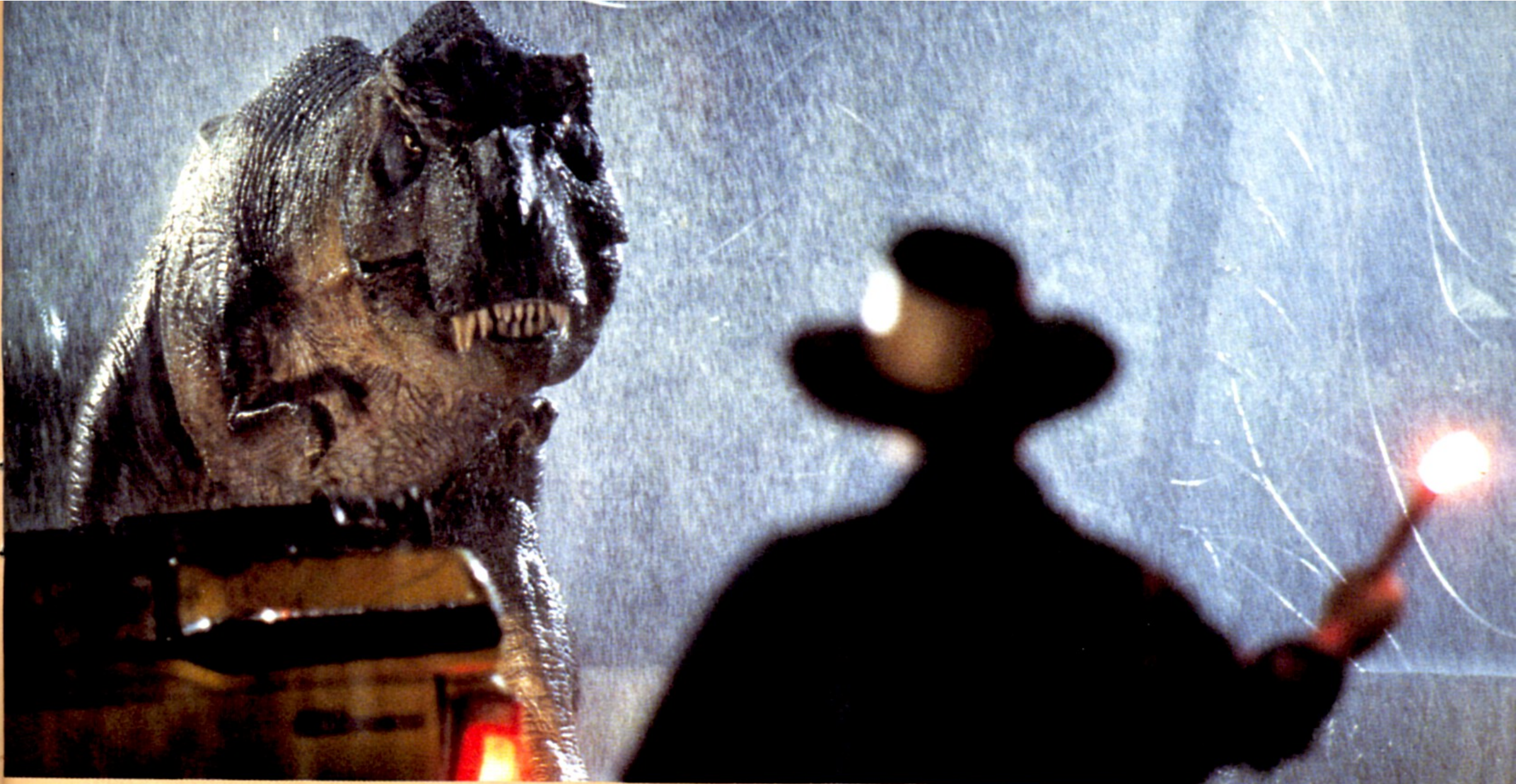
The park's rampaging Tyrannosaurus Rex, closing in on a disabled park vehicle, one of the full-sized mechanical dinosaurs created by Stan Winston's creature effects group.

to migrate from the island. And there's also an industrial espionage saboteur from a rival "consumer biologicals" corporation to contend with in Spielberg's epic creature feature.

When Crichton's book was first published in 1991, many reviewers remarked how it resembled a screenplay treatment thinly masquerading as a novel. Hardly an earth-shattering observation considering Crichton is a well-respected director in his own right. While his novel *The Andromeda Strain* (1970) was brought to the

screen by director Robert Wise, and *The Terminal Man* (1974) by Mike Hodges, Crichton directed his own scripts for *THE GREAT TRAIN ROBBERY* (1979), *LOOKER* (1981) and *RUN-AWAY* (1984) after adapting and helping Robin Cook's medical thriller *COMA* (1977). Aside from his 1979 Victorian heist melodrama, all of Crichton's collective works, either on page or soundstage, have been preoccupied with the same central theme: sometimes cutting edge technology cannot be trusted. JURASSIC PARK continues this personal dissertation by highlighting the unpredictable aspects of biotechnology which Crichton maintains must be researched more fully before it's allowed to completely revolutionize mankind.

But the JURASSIC PARK concept is hardly new in the Crichton canon. It's basically a *WHEN DINOSAURS RULED THE EARTH* reworking of *WESTWORLD*, Crichton's own 1973 theatrical motion picture directing debut. (Crichton had directed the telefilm *PUR-SUIT*, based on his James Bond-style thriller, *Binary*, the year before.) *WESTWORLD*'s premise featured a futuristic vacation resort called Delos, menaced by a short-circuit robot gunfighter in a Wild West fantasy world. (Minus Crichton, a less successful sequel, *FUTUREWORLD*, followed in 1976, as did a doomed teleseries, *BEYOND WESTWORLD* in 1980). JURASSIC PARK is the same plot magnified, finessed, and, with reference to the humid jungle setting, includes added dashes of *Congo*, another exotic Crichton novel. *Congo* featured a research expedition, aided by an almost human chimpanzee, discovering a race of intelligent, if militant, gorillas in a ruined temple deep within the African interior. As a feature in develop-



Staving off Winston's full-sized T-Rex, anchored, on the set. Dinosaur action was achieved by matching CGI effects supervised by Dennis Muren at ILM.

ment, CONGO languished for years at various studios despite Crichton's efforts to get it off the ground. That dismal experience led Crichton to develop *Jurassic Park* as a novel, not a film.

Precisely because Crichton's *Jurassic Park* novel read like a script and was very visual in content (graphs, control boards, tabulations and mathematical equations are all illustrated), it quickly attracted movie studio attention. It was no surprise when Spielberg's Amblin Entertainment Company and Universal pacted together to bring the exciting story to the screen, paying \$1.5 million for movie rights. Principal photography began on August 24, 1992, at Universal Studios and on location in Hawaii. Despite losing a few days, and \$1 million, to Hurricane Iniki, which struck Hawaii last fall, Spielberg finished his work on the movie in December. He achieved this by editing the main footage during shooting. Such a schedule allowed Spielberg to start his next movie, *SCHINDLER'S LIST*, in February. Spielberg prepped *JURASSIC PARK* while finishing *HOOK* in much the same way. However, the intricacy of the Industrial Light and Magic computer graphic special effects would indicate this editing-on-the-hoof method was the only available—and most cost-effective—option if the movie was to meet its June release deadline.

The *JURASSIC PARK* screenplay was written by David Koepp from an adaptation by Crichton and Malia Scotch Marmo. Koepp, a 29-year-old Wisconsin native, studied screenwriting at UCLA and co-wrote both *APARTMENT ZERO* and *DEATH BECOMES HER* with Martin

Donovan. Koepp has also scripted *THE SHADOW* for producer Martin Bregman, the next project for director Russell Mulcahy.

JURASSIC PARK is photographed by Dean Cundey, who lit the *BACK TO THE FUTURE* trilogy, *THE THING*, *DEATH BECOMES HER* and served in the same capacity on Spielberg's *HOOK*. The film stars Sam Neill (*DEAD CALM*, *THE FINAL CONFLICT*, *MEMOIRS OF AN INVISIBLE MAN*) as Grant, Laura Dern (*WILD AT HEART*, *BLUE VELVET*) as Ellie, Sir Richard Attenborough as Hammond, Samuel Jackson, Bob Peck, Joseph Mazzello, Ariana Richards, Martin Ferrero and Jeff Goldblum as Malcolm.

Neither Attenborough nor Goldblum was Spielberg's first acting choice. According to a production source, "He initially wanted Sean Connery and Kevin Costner who both turned him down." Ironically, Connery, Spielberg's *INDIANA JONES AND THE LAST CRUSADE* star, then went on to topline Phil Kaufmann's *RISING SUN*, based on another Crichton best-seller, one of *JURASSIC PARK*'s summer rivals at the boxoffice.

From *THE FLY* and *EARTH GIRLS ARE EASY* to *TRANSYLVANIA 6500* and *MR. FROST*, Goldblum has earned himself a reputation for the weird genre characters he chooses to play. And Texan Ian Malcolm, the pessimistic mathematical genius who's the first person to suspect all is not quite right in Hammond's self-enclosed universe, would seem to fit that description too. Said Goldblum during a short promotional visit to London, "I don't go after strange roles. They just seem to be the

ones I'm most attracted to and challenged by. Malcolm was an obvious match to my own personality. And it was nice to feel like I was participating in a big Hollywood movie for a change." Goldblum revealed his character doesn't die the horrible death he does in the book; he lives to compute another day.

To prepare for the role, Goldblum researched the Chaos Theory, the mind-boggling statistical concept which fuels the *JURASSIC PARK* narrative. "[In the film] I pretended to be an expert on it," said Goldblum, "but it's such a sophisticated thing. I knew a bit more about it than was in the book, anyway. I got in touch with the guys who had developed it [Ivar Ekeland and James Gleick], talked to them, read some more stuff and watched some videos. It's amazing."

One of the major *JURASSIC PARK* attractions for Goldblum was co-starring with Attenborough, the *CHAPLIN* director.

Laura Dern and Sam Neill, discovering a sick Triceratops on the park grounds, the only full-size Winston dinosaur shot on location in Hawaii.



First National Pictures Inc. presents

The Lost World

Sir Arthur Conan Doyle's stupendous story. By arrangement with Watterson R. Rothacker. Research and technical direction Willis H. O'Brien.

With Bessie Love Lewis Stone Wallace Beery Lloyd Hughes



A First National Picture

“It’s an indication of incredible things to come,” noted ILM’s Steve Williams. “Now nothing’s impossible.”



tor for ILM’s work on THE ABYSS, called the work that ILM’s 80-man team is doing on JURASSIC PARK, “A landmark accomplishment to blow your mind!”

Lecturing on the subject of computer graphics at the 1992 London Film Festival, Williams pointed out the film industry is in the midst of a technical revolution with unimaginable potential, one unequalled since the medium discovered sound. He predicted JURASSIC PARK will prove to be the creative flagship in a pre-planned learning curve. “The computer-generated pseudopod in THE ABYSS was just the beginning,” said Williams. “The poly-alloy T-1000 from TERMINATOR 2 was the next step. But these weren’t based on anything real, and audiences bought the illusions because they had no comparative frames of reference.”

That’s why the next step had to be the recreation of realistic skin tones for Meryl Streep’s twisted neck in DEATH BECOMES HER. According to Williams, “That programming led to us being able to embark on something as complex as JURASSIC PARK. We’re using an elephant skin computer program for which makes

one scene as difficult as 20 in TERMINATOR 2. When we were exercising a digital stunt double of actor Robert Patrick [the T-1000 in TERMINATOR 2], the nuancing problems of wrinkling clothes always remained. We soon discovered the special equations to calculate those conditions—how clothes behaved when arms were lifted—and it’s these equations we’ve adapted for JURASSIC PARK.”

Further proof that computer graphics will make every other special effects technique virtually redundant comes with projections of technological developments yet on the horizon. Among them Spielberg is currently investigating the use of digital cameras. “That means cameras won’t need film,” said Williams. “They will shoot solid state, making our jobs even easier, because the image will be stored as a 24 bit image straight away. We won’t have to go through the arduous scanning process.” Before that can really happen though, directors must grasp the potential of the technology which will soon lead to new movies starring Marilyn Monroe and other past movie legends, as well as the creation of new stars who won’t exist except as digital formulas

Sam Neill, Laura Dern and Joseph Mazello, befriended by Brachiosaurs. Inset: Cinematographer Dean Cundey’s low-key lighting sells the live effects.



In the beginning...Sherlock Holmes creator Arthur Conan Doyle’s 1912 novel became a sensational silent film in 1925, thanks to the stop-motion effects artistry of Willis O’Brien

“He’s a great guy, terribly sweet, and I really enjoyed working with him,” said Goldblum. “I think he enjoyed being an actor again, too, because he seemed to be having a ball.”

“Awesome” is the way Goldblum described JURASSIC PARK. “The little bit of completed footage I’ve seen is spectacular,” he enthused. “My part was juicy. I love dinosaurs. The story was great. It’ll be very entertaining.” As for working with Spielberg, Goldblum said, “I like him and have always wanted to work with him. He’s enthusiastic, masterful and inventive, and he was very kind to me. I feel very close to him. We got really friendly because I think he liked what I was doing—well, let’s see what bits he uses in the completed film! He was always accessible and we talked about a lot of things. I loved the fact he was always prepared with little notes on paper he’d drawn the

night before. But that didn’t stop him from nurturing a creative, collaborative atmosphere. ‘Let’s do this...let’s do that...’”

Goldblum painted a picture of Spielberg’s creatively charged set. “Often he’d keep the camera rolling and say neat things like, ‘Jeff, say that line again but this time like a young boy. Now stand very still and weep a little.’ I love that sort of generous working relationship and the fact he was willing to include our thoughts and ideas. He worked like a man possessed on the picture and we finished 12 days ahead of schedule, so there was a great momentum to it. I was expecting it to be a sit-and-wait-around thing, what with the dinosaur stuff. But it was a surprisingly snappy process and Spielberg was the leader of that. We did a lot more of the special effects work for real than I imagined we would.”

ILM was handed the dinosaur menagerie assignment on JURASSIC PARK after Spielberg saw their computer graphics test footage for stampeding background creatures. Steve Williams, senior anima-



WILLIS O'BRIEN (above) went on to make the greatest dinosaur picture of all time, **KING KONG**, in 1933. Kong (right) defends Fay Wray from the depredations of a Pterodactyl outside his cave. O'Brien's work inspired generations of other filmmakers, including the likes of effects genius Ray Harryhausen and Steven Spielberg.

on celluloid.

"More directors need to take James Cameron's lead," said Williams. "On **TERMINATOR 2**, he gave us 49 scenes to work from, none of the camera angles changed and he didn't add anything. On the other hand, Spielberg started with 50 scenes, ended up shooting 150 and was altering every camera angle!"

ILM owner George Lucas is said to be paying particular attention to the **JURASSIC PARK** innovations. After all, why would he even bother embarking on a **STAR WARS IV**, before being able to use absolute state-of-the-art techniques? Williams outlined exactly what the latest industry buzz phrase 'grip removal' means. "When a director wants to hang an actor from wires on the set for flying scenes or film a model shot, the problem was always removing the wires afterwards," said Williams. "Well, now we never have to worry about that again as we take each frame of film, scan them through the computer, and digitally remove the wires. But what's even crazier is you don't even need the wires anymore! A grip can just pick up the model, walk around the set simulating any action, and we simply remove him. We had a situation on **JURASSIC PARK** where a guy was eating his lunch under the lights. He was in the plate, in the negative, everything. We just painted him

out. It wasn't a problem. Yet two years ago, it would have been a major panic situation. We can fix anything that's on film: lighting, camera angles, the lot!"

Could **JURASSIC PARK** be the dinosaur movie we've all been waiting for since **ONE MILLION YEARS B.C.?** Williams, echoing Goldblum, thinks it will be and so do Universal who know they have the one movie studios will have to schedule their releases around this summer. Had Michael Crichton's book *Sphere* made it to the screen, it would have prefigured the rash of similar themed underwater fantasies. **JURASSIC PARK** would seem to be the tip of a prehistoric iceberg too. Among the raft of projects waiting in the wings are **CARNOSAUR** [see page 23] and **DINOSAUR ISLAND**, the brainchild of Fred Olen Ray and Jim Wynorski, produced by Menachem Golan's 21st Century Film Corporation.

How apt that Spielberg's **JURASSIC PARK** should be utilizing the exact techniques visionary writer/director Crichton explored in **LOOKER** where images of starlets and political candidates were created by computers for sinister purposes. Life is indeed imitating art. Noted Steve Williams, "JURASSIC PARK is an indication of incredible things to come. For when people see it, they'll realize nothing is impossible." □

JURASSIC PARK

MICHAEL CRICHTON

The novelist and screenwriter on his adaptation.

By Steve Biodrowski

"Paradigm" was just another word for a model, but as scientists used it, the term meant something more, a world view. A larger way of seeing the world. Paradigm shifts were said to occur whenever science made a major change in its view of the world.

—Michael Crichton
JURASSIC PARK

In his novel *Jurassic Park*, Michael Crichton comes close—or so it would seem to a careless reader—to reworking the standard science fiction plot of portraying the havoc that erupts when scientists meddle in things they were not meant to experiment with. However, instead of telling us that there are some things man was not meant to know, **JURASSIC**

PARK tells us there are things we *cannot* know. The plot of the disaster which engulfs the park is an illustration of the book's theme: that there are limits to our ability to understand and control the world and that science, whose premise is that we can understand and control everything, is an outdated system that needs to be replaced by a new paradigm.

Of course, that's not what's going to draw audiences to theatres this summer. People will come because they want to see dinosaurs roaring and rampaging across the big screen. And as a matter of fact, Crichton originally conceived his dinosaur-cloning story as a screenplay, minus the thematic subtext. "I had become interested in the notion of obtaining dinosaur DNA and cloning a di-



“I had confidence in Spielberg,” noted Crichton. “I took first whack, but I really didn’t want to do the script.”

nosaur in 1983,” he recalled of his initial effort. “The script didn’t work, and I just waited to see if I could ever figure out how to make it work. It took quite a few years.

“It was a very different story,” said Crichton of the original script. “It was about the person who did the cloning, operating alone and in secret. It just wasn’t satisfactory. The real conclusion for me was that what you really wanted in a story like this was to have a sort of natural environment in which people and dinosaurs could be together. You wanted the thing that never happened in history: people in the forest and swamps at the same time as dinosaurs. Once that notion began to dictate how the story would proceed, then everything

else fell into place, because there are certain things that I wanted to avoid, like the dinosaurs in New York City—that’s been done.”

Working with his new slant on the story, Crichton opted to write a novel. “I didn’t revise the script,” he said. “By the time I got around to doing it, there were other considerations. The most important is that it wasn’t clear that anyone would ever make this story into a movie, because it would be very expensive. So one way to get the story done was to write a book. I could do that.”

Despite the story’s origins as a screenplay, the novel expounds on its thematic material in depth, mostly through the character of Ian Malcolm,



Novelist Michael Crichton (l), who adapted his book for Spielberg, on the set of another theme park disaster film, 1973’s *WESTWORLD*, with Richard Benjamin.

played by Jeff Goldblum in the film, a mathematician whose eponymous theory “the Malcolm Effect” predicts the failure of the park. Of course, this material had to be condensed or deleted when the story came full circle to being a script again. “I feel very strongly that books should be the best books they can be, and you should not worry about what the movie will do,” Crichton said of his uncinematic approach, which makes the novel stand up as a work in its own right rather than a stepping stone to a film deal. “In movies, a little bit of that kind of dialogue goes a long way. A movie like *JURASSIC PARK* is not the format to have extended discussions on the scientific paradigm.”

Crichton did several initial screenplay drafts for Spielberg, retaining the basics of his novel in condensed form. “I think everyone’s feeling was they liked the book in its overall shape and structure, and they wanted to keep that. So the question was how to get it on film since there are some parts—but not a tremendous number of parts—where it’s clear that you can just lift it out and the structure remains. It was a question of paring down and trying to keep things from the original, simplifying.”

Further describing the adaptation process, Crichton went on to note that, “It’s a fairly long book, and the script can only have somewhere between 10 and 20 percent of the con-

tent. So what you’re really trying to do is make a sort of short story that reproduces the quality of the novel and has all the big scenes retained and has the logical flow that appears in the much longer and more extended argument.

“A similar issue has to do with what you call ‘visceral things,’” said the author-adaptor. “You can have gory descriptions in a book, because everyone is their own projectionist. I’ve always found it unwise to do that in a movie, because it throws you out of the movie. As soon as you see guts, you immediately think, ‘Where did they get them? How did they do it?’ You do not believe for a moment that that’s actually happening. Since I see it as an insoluble problem to present viscera, the movie wisely doesn’t do that. I also think the explicitness of the violence serves a different purpose [in the book]. You don’t have certain advantages a movie has, so in a way the violence is a way to say, ‘These are real dinosaurs, and take them seriously, O Reader.’ In the movie, if they look wonderful, then you take them seriously; you don’t have to see them tear people open. Your decision about taking them seriously is based on other things, so [graphic violence is] unnecessary

In the adapting process, Crichton was forced to drop several scenes he would like to have retained, but his previous experience as a screenwriter taught him to be philosophical about the process. Noted Crichton, “Scenes went for all kinds



LEAPIN’ LIZARDS have proven to be the bane of dinosaur film fans since producer Hal Roach pitted caveman Victor Mature against an iguana in 1940’s *ONE MILLION B.C.* The optical footage of live lizards, said to have been supervised by the great D.W. Griffith, ended up getting recycled as stock footage in an endless string of low-budget B-films. Animator Ray Harryhausen corrected the injustice in 1967 by remaking the film with “real” dinosaurs.

JURASSIC PARK

STOP MOTION'S EXTINCTION

*Producer Lata Ryan
on axing the animation.*

By Steve Biodrowski

of reasons: budget reasons, practical reasons, in the sense that they were difficult to do; they went out of the belief that they were repetitive in some way. But I think the primary thing that drives something like this is budget. You have to stop somewhere and where you stop, people will say, 'Oh, that was my favorite scene and it's not in.'"

Although authors sometimes adapt their own novels to the screen in order to try to protect their work from hampering filmmakers, this was not Crichton's intention; in fact, he did not initially intend to do the adaptation himself. "I didn't have it in my mind to do the script, but Steven said, 'We really need somebody to pare this thing down into some kind of manageable shape so we know what to build and it has to happen fast.' I said, 'I do have the advantage of having tried many versions of this, so I know what works; I'll whack it down. Then when you want to do your character polishes, get somebody else.' I really wasn't able to stay with the project for three years; I had other things to do. I really didn't want to do the script; I had a lot of confidence in Spielberg.

"There are disadvantages to having the original writer," continued Crichton. "People think writers fall in love with their own words. I don't have any sense of that at all. What's difficult for me is that in doing a story like this, you do several drafts which change the story dramatically from one to another—at least that was what happened in this book. So you've rethought it several times; now you have to rethink it again for a movie, and it's just hard to rethink it too many times. It's hard to take the same elements, toss them up in the air and rearrange them again and again."

Crichton is confident that those elements have been rearranged into a satisfactory order. "I think it's going to be a pretty amazing movie," he suggested enthusiastically. "I think it's going to have stuff in it that people will be floored by—they are not going to believe what they see. That's always nice." □

While Steven Spielberg and Kathleen Kennedy were finishing *HOOK*, preproduction on *JURASSIC PARK* was being supervised by associate producer Lata Ryan and production designer Rick Carter, who co-ordinated the efforts of design team Dennis Muren, Phil Tippett, Stan Winston and Michael Lantieri. "We felt they were all peers—nobody was higher than anybody else," explained Ryan. "We brought Phil on for his animated personality and knowledge of movement. If you were going to do a CGI flock of birds, you could study their movements, but what do we have for dinosaurs? We really looked to Phil Tippett for that: he feels he's a dinosaur himself—in our meetings, he would get up and start acting like a Raptor."

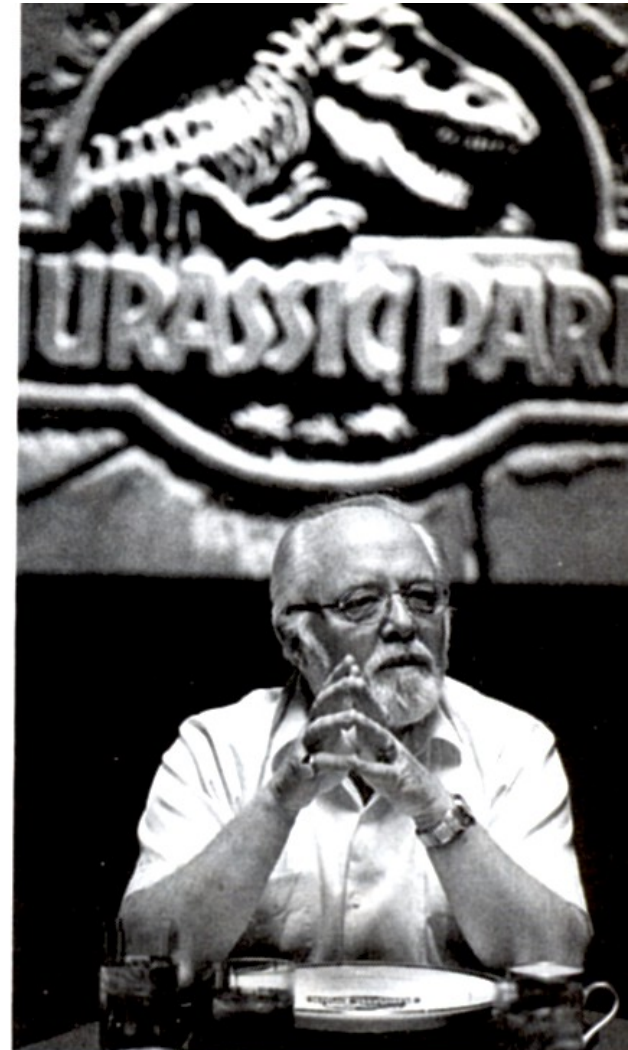
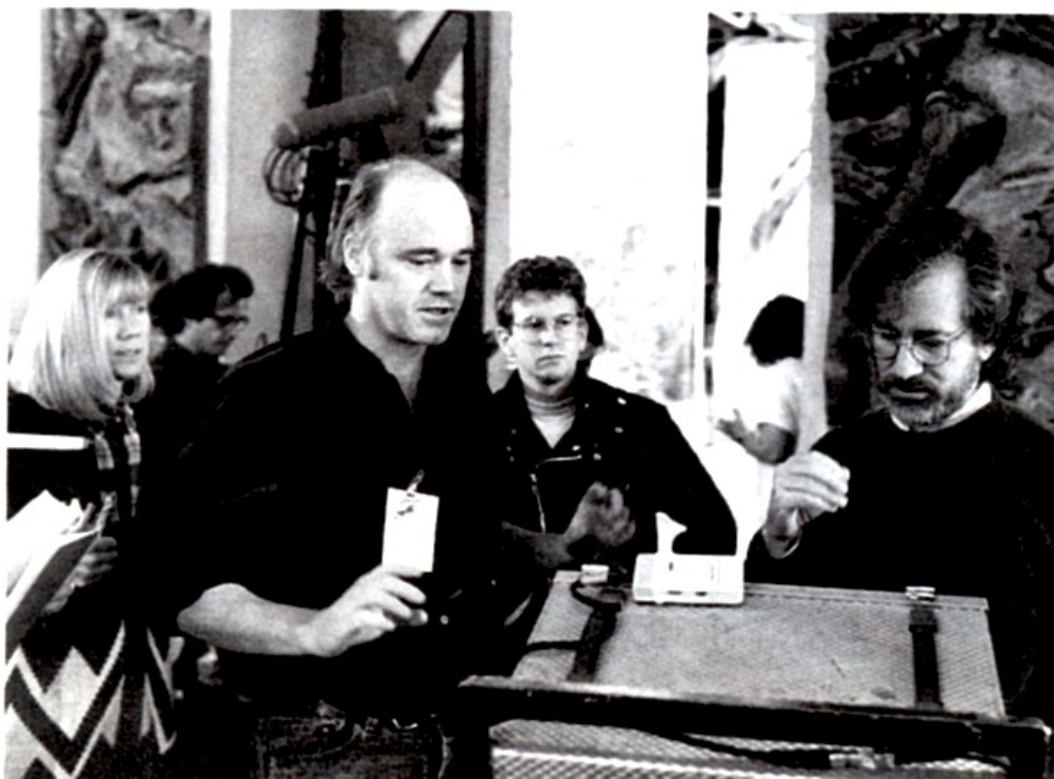
In the beginning, the ball was mostly in Stan Winston's court while his crew drew sketches and sculpted fifth-scale mock-ups of the life-size puppets to be filmed during

principal photography. However, between 35 to 50 shots were planned for Tippett's post-production go-motion filming of the T-Rex, Raptor and Brachiosaurs. Also under consideration was the use of computers to create a shot of a dinosaur stampede and to add blur to conventional stop-motion animation.

"We wanted to offer Steven a 'menu' of techniques, so we even explored adding blur to stop motion," said Ryan. "Dennis used some of Phil's early tests, which we called a 'Bible of Movements.' Phil made inexpensive stop-motion puppets of the Raptor and the T-Rex to show the different movements to Steven and Stan [Winston], who used these tapes to figure out how to move his mechanical dinosaurs. Adding blur was expensive, but we couldn't afford not to explore every possibility. Then we could tell Steven, 'In the time frame of post-production [instead of go-motion], we can offer you less expensive stop-motion shots.

"Dennis meanwhile went

Associate producer Lata Ryan (r) dinosaur movement supervisor Phil Tippett and Spielberg review Tippett's stop-motion "animatics" to help block out the action.



Richard Attenborough as billionaire John Hammond, the park creator patterned by Spielberg on Walt Disney.

forward with the exploration of the CGI, stampede shot. We knew that if we were making this movie two years later, it could all be CGI, but we weren't going to postpone; then after the success of this exploration, Steven and Dennis agreed that we could do CGI now. We had to make this big decision to eliminate the go-motion. It was a heavy day. We all loved Phil—he was an integral part of our team, and we wanted him to stay. It took a lot of time to talk him into staying."

ILM designed a Dinosaur Input Device—or DID—to allow Tippett and other animators to define the movements of the CGI dinosaurs. "It allowed him to come into the future," said Ryan. "We compared it to the dinosaurs being extinct: go-motion may be extinct. The DID let Phil add his personality to the dinosaurs. You could get an animator, a computer wizard, who'll make a fantastic dinosaur, but could he get the movement? 'Lata,' he would say to me, 'look at your arm—you're not even aware of how many points of movement there are!'"

Ryan concluded, "I think the success of the movie is due to the two years of preproduction which gave us the time to make that breakthrough with computer graphics. People talk about preproduction all the time, but they never do it. We actually did." □

JURASSIC PARK

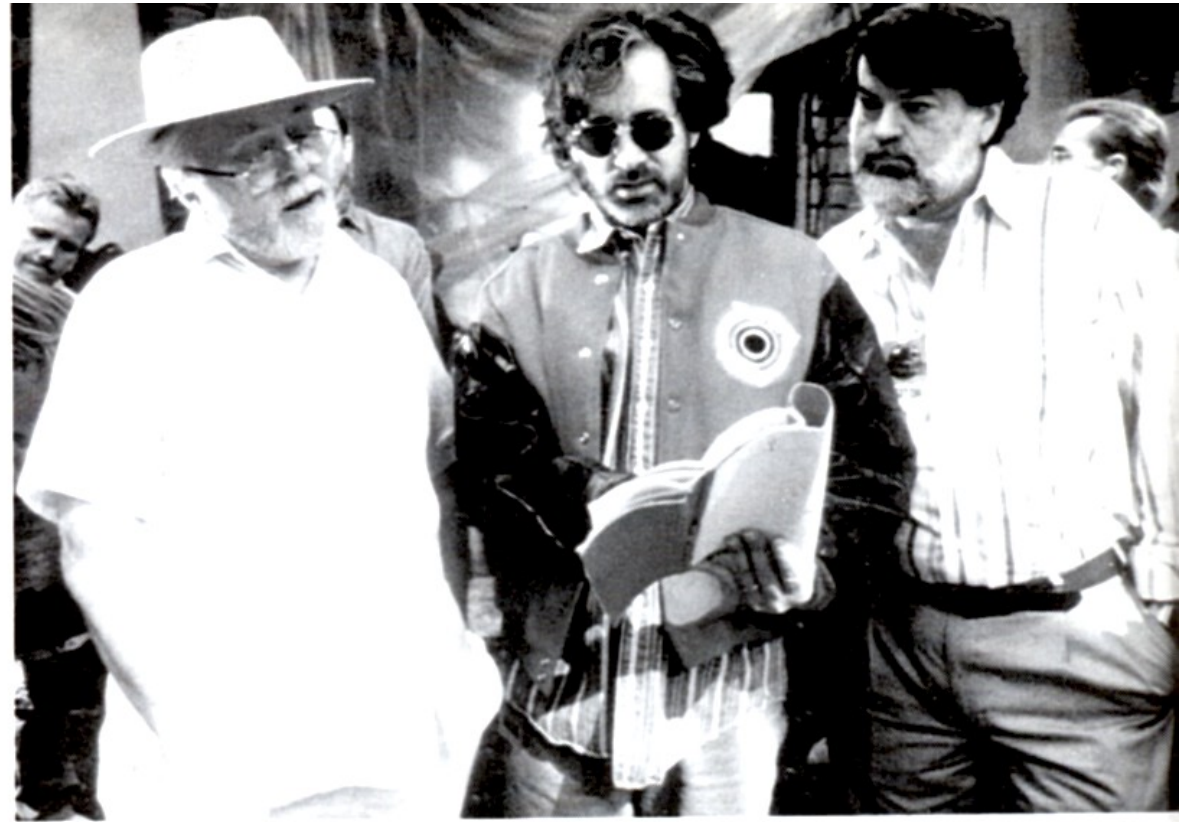
FILMING THE DINOSAURS

Cinematographer Dean Cundey on lensing effects.

By Steve Biodrowski

Working closely with effects people was a big part of JURASSIC PARK for cinematographer Dean Cundey because Cundey's photography was to be combined with elements photographed by others. Noted Cundey, "I think that's one of the great challenges for a cinematographer on an effects film: helping the effects people blend with the photog-

raphy. Success is implying as much as you can. It's a case of sketchy lighting, cross lighting textures, keeping areas of the creature shadowy. Most of the time, the creatures in JURASSIC PARK are supposed to be menacing, so the tendency is to keep them in shadow. You choose camera angles that seem logical and at the same time hide things you don't want to see. So it's showing as much



Cinematographer Dean Cundey (r) goes over the script with Steven Spielberg and Sir Richard Attenborough, planning the camera tricks to hide the effects illusion.

as you need to and as little as you can.

"Steven [Spielberg] is one who is great for creating the striking image, the one that is very attention-getting. The challenge is to create those dramatic moments and still give the audience a sense of reality, that they are not suddenly aware that you have created this striking image."

Cundey credited meticulous planning and storyboarding by the filmmaking team for pulling off the complex project. "We had almost every kind of effects possible: mechanical puppetry, people in suits, computer imagery, motion-control. When you commit to doing a particular shot, you're committing to quite a bit of time and money, so it is incumbent on the director to know exactly what pieces are necessary to tell the story. The storyboard becomes the real bible that you follow."

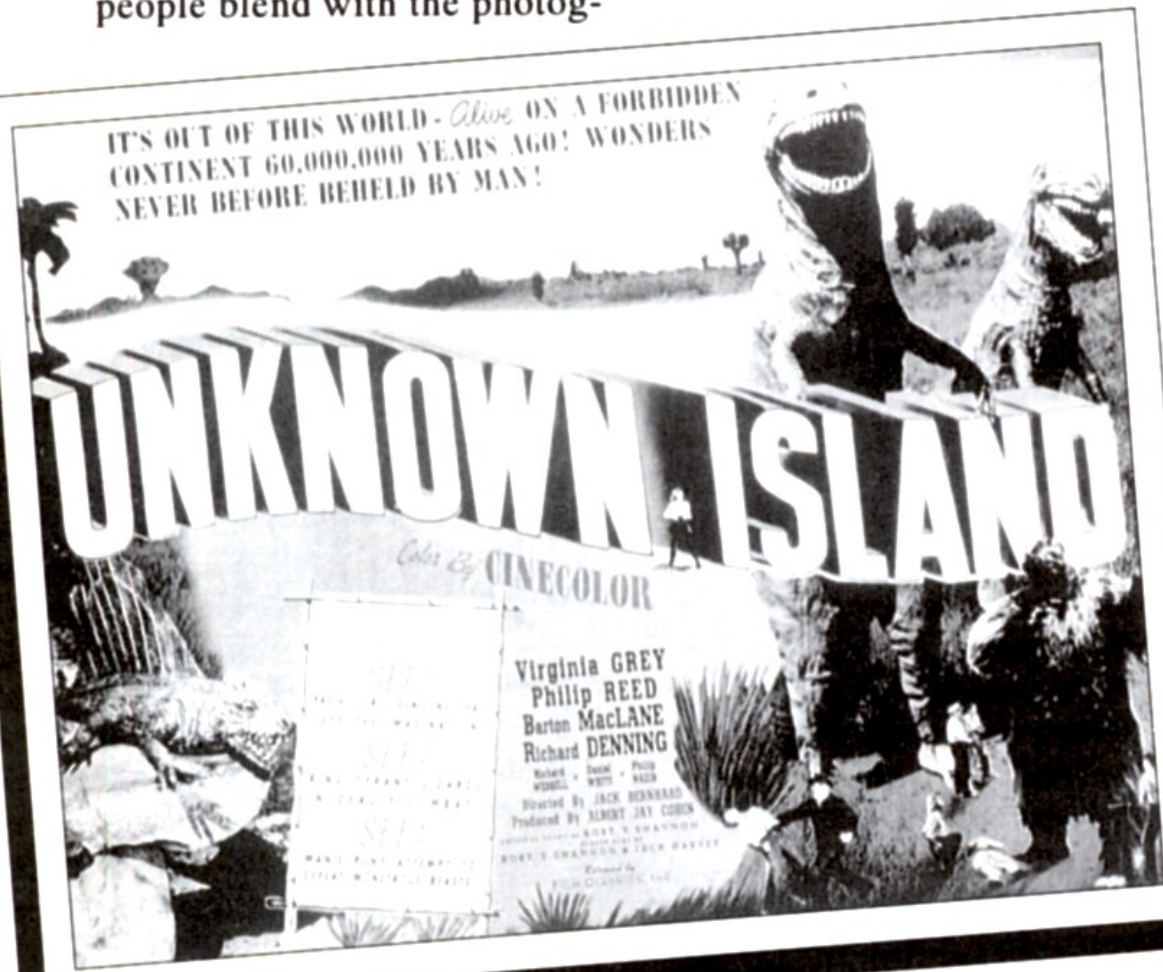
Cundey's effects challenges were photographing Stan Winston's mechanical creatures and photographing empty space for computer-generated creatures to be added later. "Getting mechanical creatures to look real is always a challenge," said Cundey. "No matter how good the creatures are, if they're lit very flat and shown in static shots, you have a chance to look and examine and discover why it doesn't look quite right. As the cameraman, I have to be aware of the limitations."

"The other challenge was the unknown, the computer-generated imagery, the di-

nosaurus that were going to be built from scratch, so to speak, in the computer and blended on film with the live-action world. My experience photographing WHO FRAMED ROGER RABBIT was valuable from that standpoint. You develop a sense of what it would be like adding a two-dimensional image into film at a later time. How you can help it to look real with lighting and camera position. I approached it from that experience. Having seen the stuff they're doing, I have to say it's amazing. It's a thrill seeing these dinosaurs."

A third challenge was matching the mechanical dinosaurs with their computer counterparts. "With any effects film, you try to mix up the effects, to keep the audience guessing," said Cundey. "I think that's one of the great things about what we did—a very careful mixing of techniques. In this case, one of the contributing factors was cost. Computer-generation at this point is still very expensive. It would have been easier for us to say, 'Oh, this all will be generated' and then go on our merry way of shooting anything we wanted before turning it over to ILM's Dennis Muren and saying, 'Here, now fix this.'

"Here's what was done: the sequences were storyboarded according to Steven [Spielberg] and the artists' ideas of the ideal way to create the action, without regard to the technique. Then those were evaluated, and it was determined what had to be computer-generated, as far as wide shots or watching a



MEN-IN-SUITS and on stilts to boot was the dinosaur effects innovation of 1948's UNKNOWN ISLAND, the first effort to film its prehistoric fauna in full color. The suited saurians by Ellis Burman were filmed live and in process shots designed by Howard A. Anderson to composite the beasts with a cast that included Richard Denning. Without the stilts, the Japanese were able to make it work six years later, and created a sensation with GODZILLA.



JURASSIC WANNABE

DINOSAURS ATTACK!

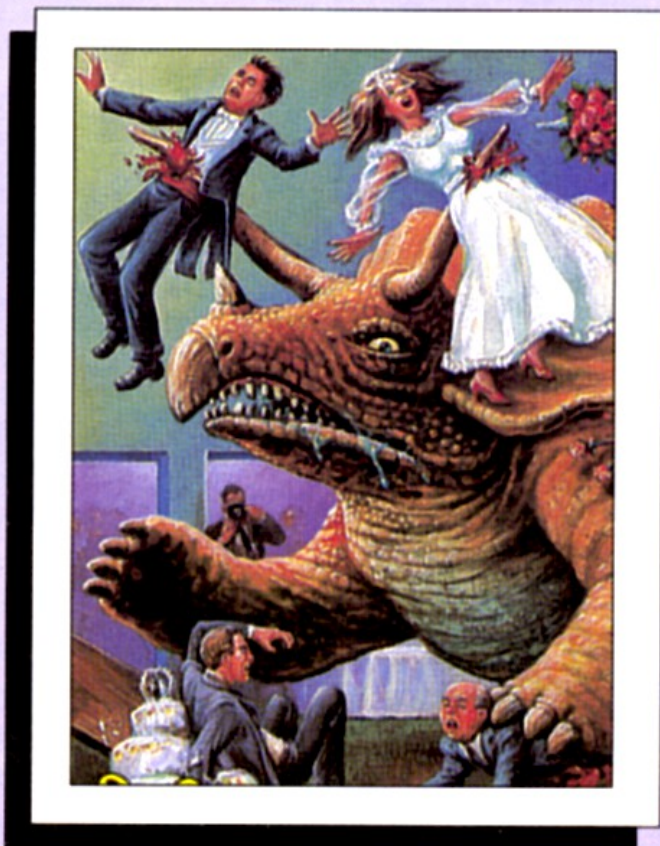
Waiting in the wings, filming Topp's bubble-gum gorefest.

By Steve Biodrowski

The announcement of a film like JURASSIC PARK creates a ripple effect among smaller projects dealing with similar subject matter, pushing some into production and sinking others either back into development or else into complete oblivion. Two of the latter are THE LOST WORLD, based on the novel by Sir Arthur Conan Doyle and DINOSAURS ATTACK!, based on the Topps bubble gum cards created by Gary Gerani.

THE LOST WORLD was to have been directed by John Landis, who told fans at a convention last year, "We actually had a great script by Richard Matheson, with Sean Connery as Professor Challenger. We were going to do a very traditional, old-fashioned adaptation of Wells' [sic] book. Unfortunately, it was in development at Universal, and when they bought JURASSIC PARK, they said, 'We don't want to do THE LOST WORLD.'"

DINOSAURS ATTACK! began life in 1988 as Gerani's homage to the MARS AT-



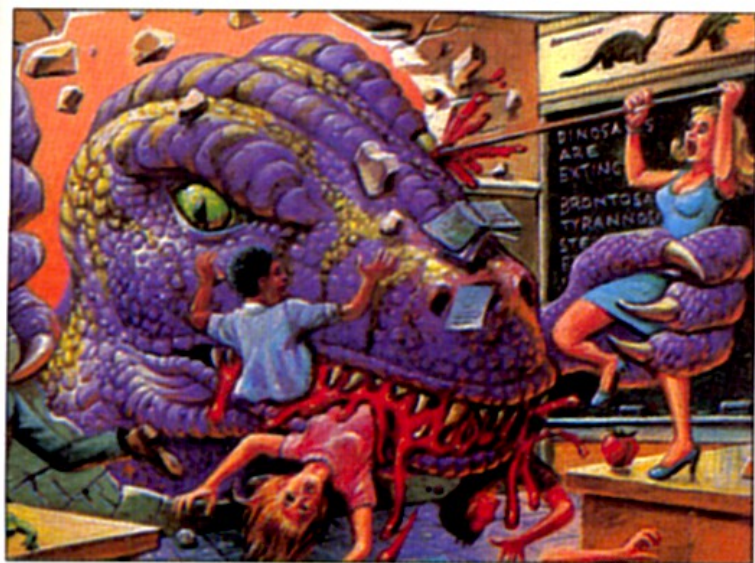
TACKS! cards of the 1950s. "The dinosaur thing was really hot," said Gerani. "I suggested Topps do one of those wonderful, blood-thirsty adventure series they do best, with dinosaurs instead of Martians." Gerani, then a Topps executive, received no credit for his creation. "The scientist who starts all the trouble is based on me," he noted. "We took photos of everybody at Topps to use as reference for victims."

Gerani took the cards to Joe Dante and Mike Finnell, who optioned the property for a film to

be directed by claymation expert Wil Vinton, from a screenplay by Charlie Hass (MATINEE), but Gerani is not pleased with the direction the project took. "I have a screenwriting background [PUMPKINHEAD], so I gave them a treatment, which they very nicely rejected. The treatment was essentially an extrapolation of the cards into a fully developed storyline. I used that as the basis for a graphic novel. Over the course of 55 cards, you want some thread of story, but essentially what you're selling are in-your-face images.

"Originally, in all fairness to Dante, they did try a version which was pretty close to what I created, in terms of tone—sort of half-serious, with the satire around the edges and the first pass at the script was good," continued Gerani, "but then, because JURASSIC PARK reared its big, ugly, Spielbergian head, they became intimidated, because nobody was going to be able to match the magnitude of that. At the same time, Joe and company were developing DINOSAURS ATTACK! as a

continued on page 60



Director Joe Dante has toyed with filming Topps' deliciously gory bubble gum card series created by Gary Gerani in the late '80s, along with product developers Art Spiegelman and Len Brown. Gerani designed each of the 55-card set, penciled by Herb Trimpe, John Nemecek and George Evans, which were painted in movie poster/pulp cover style by Xno, Earl Norem, John Pound and James Warhola. Dante and producer Mike Finnell plan to turn the cards into an AIRPLANE! spoof.

JURASSIC FANATIC

PHIL TIPPETT, DINOSAUR

Faced with animation extinction, he adapted to a CGI world.

By Lawrence French

Willis O'Brien's pioneering work with dinosaurs on *KING KONG* and *THE LOST WORLD* has inspired many of the stop-motion animators working today, and Oscar-winning effects expert Phil Tippett, who supervised the dinosaur movements of *JURASSIC PARK* is certainly no exception. "Dinosaurs are a passion I've had since I was a kid and first saw *KING KONG* on TV," said Tippett. Another early influence was a mid-'50s article in *Life* magazine on dinosaurs. "It featured these magnificent murals from the Museum of Natural History," said Tippett. "It wasn't long before I was building and animating my own dinosaur models."

Although *JURASSIC PARK* will mark the first time Tippett's work with dinosaurs has reached the big screen, his stop-motion passion for the subject led to a short film, *PREHISTORIC BEASTS*, and an unfiled feature, *DINOSAURS*, he was to have co-directed with Paul Verhoeven for Disney. "Dinosaurs were one of the reasons I got into this field in the first place," said Tippett.

"It's a way of reconstructing the past. I find the whole drama of the Mesozoic era to be very exciting. To me, it's extremely pertinent information that gives meaning and context to who we are. Our mammalian antecedents really go back to the time of the dinosaurs, when they were suppressed for millions of years. It wasn't until the mysterious



A full-scale Velociraptor, terrorizing the park's cafeteria, created by Stan Winston's mechanical effects group, filmed with the aid of Tippett's stop-motion storyboards.

demise of the dinosaurs that mammals really flourished. To be able to do something that speaks about that is a passion I've had since I was a kid. Now I've become an amateur paleontologist, and I periodically get together with other paleontologists, like Rob Long of U.C. Berkeley, who's done a lot of work in the Triassic period."

After toiling on effects at ILM for about seven years, Tippett decided to take a year off in 1983 to follow his passion and work on his own short film called *PREHISTORIC BEASTS*. The project took two years to complete and ran about ten minutes. Footage from the short was combined with other dinosaur scenes animated by Tippett's Berkeley studio for an Emmy Award-winning CBS-TV special *DINOSAURS!* in 1985. That hour-long peek at the late Cretaceous period was the first accurate stop-motion look at some of the more recent scientific discoveries about di-

nosaur behavior. Tippett's animation depicted a pair of Hadrosaurs protecting the eggs in their nest from [Deinonychus] predators, and then tending their young after they had hatched, ideas put forth by *JURASSIC PARK*'s technical advisor, paleontologist Jack Horner after his discovery in the late '70s of the spectacular nest of *Maiasaura* eggs in a Montana hillside.

"Deinonychus wasn't discovered until the late '60s," noted Tippett of the species akin to *JURASSIC PARK*'s vicious Velociraptors. "John Ostrom of Yale uncovered its bones in Montana. That was really the lynch-pin that inspired the whole warm-blooded dinosaur theory. Animals couldn't have been built like that, and have those weird predatory toes, if they weren't kind of quick moving. It was antithetical to what everyone had been thinking about reptiles at the time."

Tippett's unfiled "dream project" with Verhoeven—also titled *DINOSAURS*—was an idea hatched on the Dallas set of *ROBOCOP* in 1987 as Tippett, Verhoeven and producer Jon Davison killed time during a lull in the filming. "It was a very bad day on the set," recalled Tippett. "While we were all sitting around in the heat, I said, 'Hey, how about if we all make a dinosaur film?' Everyone agreed that would be great."

Tippett provided the backbone for the dinosaur movements of *JURASSIC PARK*, shown animating a Hadrosaur for the award-winning documentary *DINOSAURS!*





Laura Dern and Joseph Mazello (r) under attack by the rampaging T-Rex. Tippett's stop-motion tests helped define the movements for live shots.



Davison set up a meeting at Disney with studio chief Jeffrey Katzenberg, along with Verhoeven and Tippett, and pitched the project. Katzenberg responded favorably enough to have Disney put up the money to develop a script. Davison hired Walon Green to write the screenplay. Green was known for his National Geographic special on reptiles and amphibians, as well as *THE HELLSTROM CHRONICLE*, a terrific documentary on insects with science fiction overtones.

"Walon wrote this very interesting script that I liked a lot," said Tippett. "It was a look at the late Cretaceous period, 80 million years ago. You can imagine the kind of thing Paul Verhoeven would be interested in. It was very visceral and prehistoric without any people or narration. We were very adamant that the dinosaurs should behave in a particular way, very true to life. We hoped to get our ideas across by using pantomime, music, sound effects and carefully constructing the scenes. It would basically be a silent movie. There would have been a bit of a problem in sustaining the narrative, but it's been done before [as in *QUEST FOR FIRE*]. We all got carried away

though. The script would have cost a lot more than we told Katzenberg. He was justifiably concerned about that. But instead of trying to whittle it down, Disney wanted to make some pretty substantive changes to what we had planned. They wanted to turn the dinosaurs into Disney-esque animals."

The planned film got no further than the script stage, and some initial storyboard sketches drawn by Phil Norwood. "It was going to be my big break," said Tippett of the plan to have him co-direct the project with Verhoeven. "Paul was going to design the sequences and work with Walon on the script. Then we'd go out on location and shoot the backgrounds. Paul would go off and direct some other movie and I would do the animation. Finally Paul left the project and the last time I talked to Disney I got out of it as well. Disney owns the script, so it may still be done, but for all I know they could turn it into a cartoon. Who knows, they might even put fins on the back of iguanas."

Of course, if *JURASSIC PARK* hits the summer jackpot, Tippett could find renewed interest in the project from Disney. □

“Success is implying as much as you can with lighting,” noted Cundey, “keeping the creature shadowy.”



creature turn, and what could be mechanical, which was usually a creature that was stationary, that had already arrived in the frame. One of the great limitations on any mechanical creature is having them walk full-figure. Another consideration was to what extent did they have to interact with the real world. It's easier to have a mechanical creature hit objects and move around people than it is with a computer-generated one. The sequences were broken down by that kind of criteria."

Finished with prep, the crew spent its first week of filming on location in Hawaii, where they encountered a hurricane. "Our farewell party was quite a blow-out," laughed Cundey. "We had quite a time surviving that—which fortunately didn't do tremendous damage to our schedule. We went back for a weekend to pick up the one day lost. In retrospect, it was quite an adventure for those on the film."

Cundey was impressed with the way the cast adapted to shadow-boxing with invisible dinosaurs. "It's always interesting when you watch actors, who are used to reacting and relating to other actors, learn how to see things that aren't there. It's the same thing that we do on the craft side of it. The camera operator, for instance, Ray [Stella], who worked with me on *ROGER RABBIT*, is now used to photographing things that aren't there. Camera operators are used to working on reflex: they pan, they tilt, they compose—based on what they see in the frame. As an actor enters or sits down, the operator adjusts to make sure the composition is pleasing. When you're photographing a shot of something that's supposed to be there, but really isn't, your reflexes are different. That's also true of ac-

tors—learning to see stuff that isn't there and thinking about how you would react."

The predatory Velociraptors, on the same scale as the humans, were the most interactive effects. "As a result, you have to give them more life," said Cundey. "Their mobility is greater, so the challenge is to create the illusion that they are alive and moving...as opposed to some of the larger creatures, which are like photographing an elephant—they're slower and they're part of the ambience, so they don't have to interact with the characters as extensively." Cundey employed moving camera work extensively to give the Velociraptors life. □

One of Winston's cable-controlled Velociraptors in the wild, capable of only limited live-action movement.



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WILLIS O'BRIEN'S LEGACY
 Ray Harryhausen's 1963 low-budget reworking of the climax of Conan Doyle's *Lost World* (above). Harryhausen's *ONE MILLION YEARS B.C.* (left) featured a fight with a baby Allosaurus that will be tough for *JURASSIC PARK* to beat. William and Edward Nassour's overlooked *BEAST OF HOLLOW MOUNTAIN* (1956), from an idea by O'Brien, was the first dinosaur film in color and scope.

JURASSIC PARK

COORDINATING THE EFFECTS

Michael Lantieri on CGI's interface with floor effects.

By Steve Biodrowski

Gone are the days of yore when creating dinosaur special effects would be supervised by a single person like Ray Harryhausen. *JURASSIC PARK* was a coordinated team effort involving a variety of techniques: makeup, mechanics, CGI and go-motion. "With the cost of things these days and the amount of time you have to do them, it would be impractical to rely on a single person," said Michael Lantieri, whose official title is "Special Dinosaur Effects."

Added Lantieri, "[Harryhausen] certainly was the best at it, and—who knows?—in this day and age he may have still been doing it that way. We tend to function a lot faster, and everyone tends to specialize—because, if you don't pick an instrument and play it well, you tend to fall into the mediocre group of a lot of people who want to do what you do."

According to Lantieri, *JURASSIC PARK* "was a bigger group effort than I've ever been involved with. When this whole thing started, they assembled a design team: [makeup effects expert] Stan Winston, myself, [ILM supervisor] Dennis Muren, and [stop-motion animator] Phil Tippett, with [production designer] Rick Carter in the center to liaison between us. We looked at what had to be done and considered all manner of ways of doing it, then cut up the pie. My primary responsibilities were the live-action effects, the floor effects and interfacing be-

tween Stan and the visuals at ILM.

"Steven's take was he wanted as much to happen live-action as he could and still save those great moments that can't happen live—like a full-shot of a running Tyrannosaurus—for the right spots in the movie," Lantieri continued. "So Stan and I worked very closely together. Stan started sculpting and making skins. I started designing ways to move and support them, gimbal them, track them from the ceiling. This was by far the toughest movie technically that I've ever done. Just moving any of these things takes time. Sometimes we had to open up the stage floor and anchor them into bedrock, because you're moving this weight around that could tear itself off the floor. For the Velociraptors, which move fast, we had a set specially constructed above the ground, so we had access through the floors. We had dollies that would attach through slots in the floor for fast movement and we had puppeteers hidden behind counters."

Full scale behemoths have been attempted infrequently in the past—*KING KONG* (1976) and *BABY*—with mixed results. "One of the problems you have with creatures of this size is getting the motion smooth—because you have *lots* of weight. We basically started from the ground up and decided to use lots of hydraulics, high-flow big-volume proportional valving to make everything move slow and smooth, as well as do interactive





Laura Dern and special effects supervisor Michael Lantieri's prop car, rigged to crush itself to film the sequence where it is ravaged by the rampaging T-Rex.

things.”

Those “interactive things” will help set JURASSIC PARK apart from previous dinosaur movies. “I think you’ll be very surprised,” Lantieri avowed. “We tried to have great interaction between dinosaurs, real people and tangible items like the car that gets crushed, so it doesn’t look like it’s all filmed in layers of different elements. Even a few years earlier, with puppets and go-motion—they didn’t necessarily come in contact with anything: you would see them in miniature. We don’t have many miniatures. We have, I think, one shot that Phil is working on: the car going over the cliff and landing in the tree. Everything else you see is full-size and happening live. When you see a dinosaur smashing a car, it’s more or less happening.”

The “more or less” refers to the fact that, although the dinosaur and the car were photographed together on the set, it wasn’t the dinosaur that crushed the car; it was the car that crushed itself. “You really couldn’t knock the car over with the dinosaur or crush the roof,” explained Lantieri. “We had to control all those elements with cables, winches and rams. We built a car that crushes itself, a Ford Explorer that’s a tour vehicle.”

Such potentially dangerous interactive effects sometimes required visible wire work which could be removed later. “We have the ability now to use cables that are a little bit heavier, or even rods for rod-puppetry, that we remove digi-

tally later on. It allows us to keep a clean frame and still control things. For example, we built a hydraulic descender to lower the car on cables. We had hydraulic tree limbs, fully controllable, that we could break a little at a time, building the suspense. So at times we had cables fully visible, because there’s no way we could have two children underneath that car and not know for sure that the car would do only what we wanted it to do.

“There was a tremendous amount of safety precautions taken, because of the weight and power of the creatures,” continued Lantieri. “Every morning we had to say, ‘We have a three-ton creature that is capable of maybe blowing a hose and falling on people.’ So every shot was meticulously storyboarded and we stuck very close to the boards. Steven spent a tremendous amount of time in prep, more than I’ve ever seen, working things out. We worked everything through to keep it safe but still keep a fast pace—there’s no excitement if you have this slow, lumbering beast that everyone could run away from.”

Because of the experimental nature of the work, sometimes a variety of techniques were tried to accomplish a single effect. “It wasn’t so clearly defined,” said Lantieri of the overlapping responsibilities. “No one had the answers. We would try different things and if one wasn’t working, someone else would rush in with an idea. There were roles clearly defined by the storyboards. If

“One of the problems with creatures of this size is getting smooth motions,” said Lantieri. “We used hydraulics.”



we had the T-Rex, we knew we needed a crane to move him, but all of the in-between was decided pretty much on the spot, and we had to be flexible. There are scenes we shot live action, and we backed them up with a VistaVision plate, in case we had to enhance the frame optically. We did a lot of that, backing each other up.”

Under the circumstances, coordinating the various departments was essential to remaining on schedule. “There was nothing to shoot around,” said Lantieri. “If you show up and your great big thing is not ready, then everybody can just go home. You’re ready or you’re not—there’s no in-between. You don’t shoot around a ‘Raptor or a T-Rex—it’s the star. So everybody had to be ready even if it took working nights around the clock or weekends at home.”

With the emphasis on full-scale effects, go-motion took a back seat despite the presence of Tippett. “There’s not any go-motion in the movie, at least that I know of,” claimed Lantieri. “There might be one shot. Believe it or not, that was one thing that was in question. It’s been done before and it was a good backup, but we really went after the effects on a large scale. Phil Tippett is ‘Dinosaur Motion.’ He’s still doing the same thing he would usually be doing, minus making the puppets. He made our fifth scale puppets and built them for a range of motion to be copied, but in terms of photographing them and putting them into the movie, there’s going to be little of that, if any. He basically went through all the motions, saying, ‘Here’s the way the T-Rex should move.’ He was really directing the dinosaur movement.”

Lantieri similarly deemphasized the computer-generated dinosaurs. “That’s being played

down quite a bit,” he said. “There is some of it, but they’re not advertising it. I don’t know why. It’s a marketing ploy. They don’t want all the tricks known. There’s some CGI work, but the bulk is done full-scale.”

One kind of effect Lantieri did not have to worry about was pumping blood, because the film excises most of Crichton’s gory descriptions. “We were trying to hang onto that PG-13 rating and make a ‘stalking’ movie rather than a ‘slasher’ movie,” said Lantieri. “It’s not too gory. We did show certain things, but it’s more of a RAIDERS OF THE LOST ARK movie, with the car stuck in the tree over the cliff—it’s like the boulder chasing Indy. It’s more of a thriller/suspense picture than DRACULA. The movie, while it isn’t exactly the book, is a little bit better. In the book, I thought some of the characters were a little weak, maybe; you get to know them better in the film.” □

Lantieri, making tracks on the set, during filming on location in Hawaii.



JURASSIC PARK

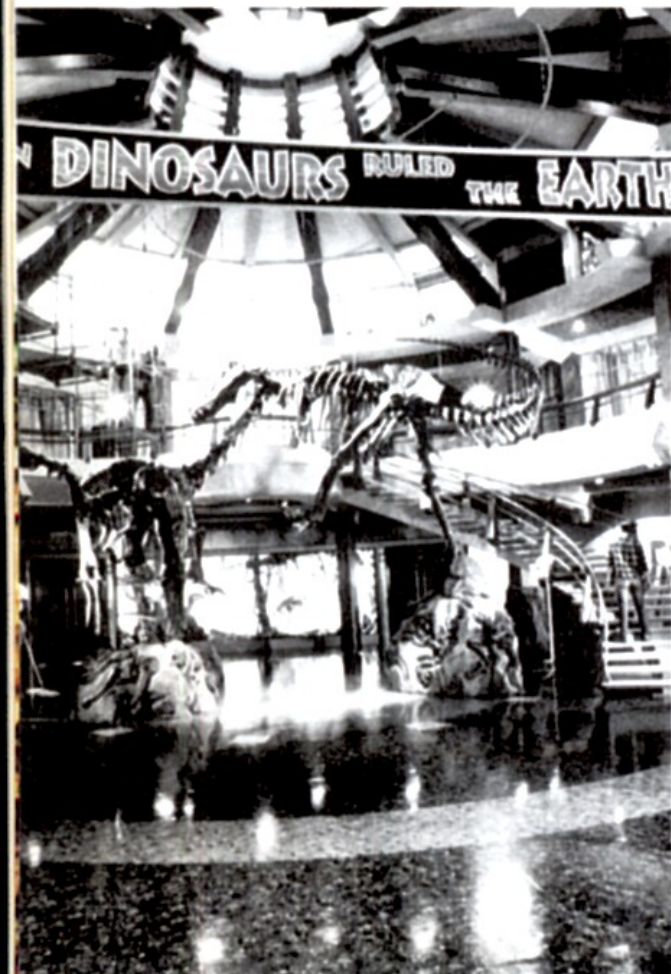
DINOSAUR MOVEMENTS

Phil Tippett on making the prehistoric beasts live.

By Lawrence French

Effects expert and dinosaur fan Phil Tippett began working on JURASSIC PARK in November of 1991, as part of the dinosaur design team that included Stan Winston, Michael Lantieri and ILM's Dennis Muren. Though Tippett shot stop-motion "animatics" with conventional puppets for some key scenes during preproduction—used as a guide during principal photography—the dinosaurs on view in the film are either Winston's live-action full-scale props or ILM's computer graphics. But movement was still the key, and that's what Tippett's animatics provided. Think of it as stop mo-

The foyer of the dinosaur theme park's visitor's center. According to Tippett the bones dictate the moves.



tion with computer models.

Among the species on the isolated Costa Rican 'Isla Nublar' is the Dilophosaurus, which spits a poisonous enzyme at its hapless victims, a huge Brachiosaurus, a sick Triceratops and a herd of stampeding Gallimimuses. Tippett's challenge on the film was to define the behavioral aspects of the dinosaurs, mainly the Tyrannosaurus Rex and the vicious and highly intelligent Velociraptors. A relatively new discovery in the dinosaur pantheon, Velociraptors are small, speedy predators, capable of running and jumping, first discovered in Asia. With a large sickle-like claw on their middle toe, the bird-like beasts walked upright on their two hind legs, their talons effective as weapons in slashing their chosen prey, quite possibly much larger dinosaurs, which they may have hunted in packs. Of the over 350 known species of dinosaurs over half have been discovered in the last 20 years. "It's amazing how recent discoveries have mirrored the movie," said Tippett. "I think they found a Dromaeosaur [the family branch of both Deinonychus and Velociraptor] in Utah that was bigger than any previous find. That added some justification to the size of the 'Raptors in this, because technically they are little animals that are only four feet high. We have a number of scenes with them where there are multiple animals, although everything is truncated by the budget. So the pack of eight or nine 'Raptors shrinks down to three or four."



JURASSIC PARK's dinosaur movement supervisor Phil Tippett animates a stop-motion Monoclonius from his own documentary short PREHISTORIC BEASTS.

"I've actually spent years looking into dinosaurs and I've come to the conclusion that most of the design work has already been done for you," said Tippett. "If you follow the scientific information, the animal's joints go together in very specific ways and that more than likely indicates how they would have moved. You just have to communicate that to other people, which is a big problem. For all of the main sequences we had extensive storyboard meetings. Once Steven [Spielberg] was happy with the way a sequence was blocked out, Dennis and I would work on the different kinds of action routines for the dinosaurs. Then we'd send that to Spielberg, and he would either accept it or ask us to integrate other aspects of behavior or action into the scene.

"From there we built the models as foam rubber puppets, and shot the animatics, which we could then have as a reference on the set. The actors could look at the animatics tapes and see what they're supposed to be reacting to, instead of having a big cardboard cutout on the set." Tippett's crew filmed rough stop-motion animatics for about 50 shots over 18 months.

In the past, full-scale mock-ups of dinosaurs in films like BABY have proven to be nowhere near as authentic as using stop-motion models. "Sometimes they can be a real problem," admitted Tippett. "You're dealing with the physics of real time and space which on the set is really at a

premium. That's why we have the animatics. It's all broken down pretty logically so we know which shots will work best for full-scale props, saving the more ambulatory movements for animation later."

As a guide to animation, test footage was shot of wild animals in parks and zoos. "For the two-legged dinosaurs like the 'Raptors, we looked at ostriches and emus," said Tippett. "For a sense of something big that's walking, we used elephants. You really don't have a lot of choices. If you want something with a long neck, there's a giraffe." Tippett also consulted his personal library of paleontology books, including *Dynamics of Dinosaurs and Other Extinct Giants* and *Trails and Tracks of Dinosaurs*. "They have theories on how the dinosaurs moved," said Tippett, "what their gait and foot-fall patterns were."

Tippett wanted shots of the 'Raptors to be extended takes so audiences would be able to study the animals. Noted Tippett, "It posed an interesting problem, because what do you do to keep a scene alive if the animals aren't doing anything? I decided to have them do this routine where they'd shoot out their tongues, instead of cutting away.

Tippett's plan ran afoul of Jack Horner a preeminent paleontologist from the Museum of the Rockies in Montana, who served as the film's technical advisor. "Spielberg has been a real stickler about making the animals paleontologically correct," said Tippett. "Jack was



Tippet (l) and Randy Dutra animate two of the documentary's Sauropods. They worked as a team on JURASSIC PARK's stop-motion "animatics" filming guides.

on the set when I was doing one of these tongue shots, and he said, 'What are you doing?' I told him I knew it wasn't paleontologically correct, but I thought since the dinosaurs have been genetically engineered, we'd be able to get away with it. He said, 'No, you can't do that! Lizards do that, but these aren't lizards, these are closer to birds. They have no possibility of having a tongue like that. They're five feet tall and stand erect and have big nostrils so they can sniff things in the air. A tongue is made for animals that live close to the ground, so they can pick up molecules that have fallen off things. You can't do it, it's all wrong!'

"I said, 'Okay, we won't do the tongues. Go tell Spielberg.' And Steven ruled, 'If that's what Jack says, take the tongues out.' Spielberg wants the sanction of the scientific community.

"It's been a challenge keeping them as correct as possible, within the context of the movie. The balance you try to achieve is at what point they stop being animals and start becoming monsters. Steven wanted to stay away from that and make sure you don't think of them as Godzillas. I think we've been pretty successful. We've given them behavior patterns that the real animals are supposed to have. Of course the dinosaurs still have to eat people. Otherwise what fun would it be?"

Tippet conceded, however, that significant alterations were needed to tone down the gorier scenes in Crichton's book.

"Can you imagine dinosaurs eating babies in a Spielberg movie?" he asked rhetorically.

What promises to be one of the action highlights of the movie comes about midway when a Tyrannosaurus Rex attacks two stalled land rovers on the main road of the park. "That was shot on the backlot at Warner Bros," said Tippet. "We had a big set, all dressed up, that served as our background plate, so we could put the T-Rex into the scene. For all the effects shots Dennis [Muren] and I were right there on the set.

"I had never worked with Spielberg before, so I was amazed at what a perceptive eye he has. He notices all these details which go right over my head. I thought I had a pretty good eye, but his knowledge of lighting and grasp of the scene is tremendous. He's got a very clear idea of where he wants to go with the shots, so we were able to move very quickly with our pre-packaged game plan."

Tippet and Muren had introduced the revolutionary go-motion process for DRAGONSLAYER at ILM in 1981. Their work on JURASSIC PARK promises to revolutionize creature effects again by making use of the amazing computer graphics techniques pioneered by ILM on THE ABYSS and TERMINATOR 2. "ILM was able to prove to Spielberg that there are some distinct advantages to using these new tools," said Tippet. "They've come up with a way to enhance the animation. I'm not actually doing whole

"Spielberg wants the sanction of the science community," noted Tippet. "He's been a stickler for accuracy."



shots."

Tippet's animatics crew consisted of Randy Dutra and Tom St. Amand. "Randy put together thick books of possible movements for the dinosaur puppets. We would develop various modes of attack: leaping, running or stalking, all sorts of different routines."

Dutra and St. Amand did most of the hands-on animation. "I hardly ever animate myself anymore," said Tippet. "As director of animation I'll block the scene and make sure the structure is the way I want it. Then it's mostly just direction—make sure it goes from here to there and does this. If there's a problem, I'll come in as a sort of choreographer and

work out specific moves and timings. If there are additional problems, I turn into a mechanic and at that point I might as well be doing the shot myself."

During our interview in mid-March, Tippet was still working on the film, communicating long distance with Spielberg, who left for Poland in February to film his next project, SCHWINDLER'S LIST. "Certainly nothing will go by without his scrutiny," said Tippet. "We're sending him tapes of the shots. He scrutinizes every frame. Sometimes that's worse for me because I've had to re-do lots of shots. It's definitely better for the show though, and he's really pushed us to achieve the best work possible." □



CONAN DOYLE REVISITED

Dinosaur movies became a B-movie staple in the '50s, usually with plots unimaginatively recycling the basics of Arthur Conan Doyle's *The Lost World*. This early effort from 1951 starred Cesar Romero, John Hoyt, Whit Bissell, Hugh Beaumont and Aquanetta in the story of an atomic rocket that lands on an uncharted South Seas Isle where uranium deposits have resulted in some crude stop-motion dinosaurs.



JURASSIC PARK

PRODUCTION DESIGN

Rick Carter on drafting Spielberg's filmic vision.

By Steve Biodrowski

For production designer Rick Carter, JURASSIC PARK has been the most elaborate challenge of his career, a nearly three-year commitment. Hired to design the film in June 1990, while Steven Spielberg directed HOOK, Carter noted, "It was just me, the [book] galleys, Steven and [executive producer] Kathy Kennedy."

Michael Crichton wrote the first draft of the script while

the film was being planned. Recalled Carter, "Steven had some very specific ideas about how he wanted to pace it for a two-hour movie—to condense it, and have it pay off in the end. His idea essentially was that the T-Rex escape was the midway point of the movie and from then on it was a roller-coaster ride."

Carter's primary responsibility was "the overall look of the



Production designer Rick Carter on the grounds of the set of the dinosaur theme park's visitor's center, bringing Spielberg's vision of the film to life affordably.

world" and helping to select dinosaurs from the book's action set pieces. "It was always Steven's choice," said Carter. The film's climactic third act, which differs from the book, had yet to be developed. "We even changed part of the ending after shooting some of the sequence and seeing how well it went," said Carter.

With Spielberg finishing HOOK, Carter acted as his liaison with the effects team to determine how best to film the dinosaurs, breaking down each sequence into shots to be filmed live on set or as post-production opticals. Early in the development process, plans to use Phil Tippett's go-motion puppets were abandoned in favor of ILM's computer-generated dinosaurs. "The time has come," said Carter of ILM's rapidly developing CGI capabilities. "We were going to do it with go-motion puppets, for the most part. It was a big jump for Phil to adjust to the idea." ILM's computer graphics are intercut with live action shots of Stan Winston's full scale models, mechanized by Michael Lantieri.

Carter's approach to designing JURASSIC PARK was to give the park an element of "wish-fulfillment." Said Carter, "It's not just an obviously money-grubbing capitalist venture that you hope will fail. By making John Hammond almost Disney-esque, he becomes a metaphor for what we aspire to do."

Designing Hammond's park as a work in progress saved the production a lot of money. "The

first budget was like \$100 million," said Carter. "We finally got it down to \$55 million and with all the pre-planning, we were actually able to make it for that. The development of the script went hand-in-hand with the production design, because both had to key off each other. We had to break it down into things that were doable without stripping it so badly that you didn't have a movie—because you have to deliver on the epic level. I think the second half of the movie will deliver that—there's enough dinosaurs for everybody."

Because of the budgetary considerations, Carter was involved more than usual with practical concerns of production design, not just aesthetics. "I had to be, because it became a question of whether the movie could get made," said Carter. "While Steven was doing HOOK, I would go to him with all these different ideas of how to make things work. It was a very managed production."

Some of the practical concerns that kept Carter busy, even after the film moved into production, involved building sets above the stage so that Stan Winston's dinosaurs could be operated from beneath. Noted Carter, "We had to be very specific about how we created the sets up in the air and where we left passageways for people to get underneath and work the dinosaurs—although we didn't do that anywhere near as much as we thought we would. The T-Rex, when you see it moving in full-shot, it's computer-gener-



B-MOVIE HYPERBOLE sold the dinosaur epics of the '50s to an unwary public. Seldom did the films themselves live up to the hype of their ad campaigns. Take Bert I Gordon's 1955 low-budget saga of astronauts who discover dinosaurs on the planet Nova, a no-name cast, trekking through desert locations, faced with the menace of photographically enlarged lizards. "You'll be shocked! You'll be stunned! You'll be thrilled!" screamed ads. Stuningly bored, maybe.

JURASSIC WANNABE

CARNOSAUR!

Corman's genetically engineered dinosaurs beat Spielberg to the punch!

By Steve Biodrowski

Thanks to JURASSIC PARK, John Landis' WORLD may remain LOST and Gary Gerani's DINOSAURS may not ATTACK, but that doesn't mean Steven Spielberg will have the prehistoric playing field to himself. A number of dinosaur films are in development or production, including Amblin's WE'RE BACK, a cartoon feature for November release, Tri-Star's big-budget GODZILLA, for Christmas 1994, and Concorde/New Horizon's CARNOSAUR, which actually opened in May, beating Spielberg to the punch.

"It's a very similar premise," noted CARNOSAUR producer Roger Corman of the competition, JURASSIC PARK. CARNOSAUR is also about genetically engineered dinosaurs, but the veteran producer, with a completely straight face, brushed aside any charge of plagiarism—against JURASSIC PARK. "Our film is from a novel written eight or nine years ago by Harry Adam Knight. I don't know whether Michael Crichton or Steven Spielberg ever read *Carnosaur*. I don't think he took the idea from *Carnosaur*. It was probably an original idea with him and he didn't even know that Harry Adam Knight had written a similar story."

Knight is actually the pseudonym of English film journalist John Brosnan (*The Horror People*) who authored or co-authored a series of novels "which are pretty funny," according to Adam Simon, who wrote and directed CARNOSAUR for Corman. "I first



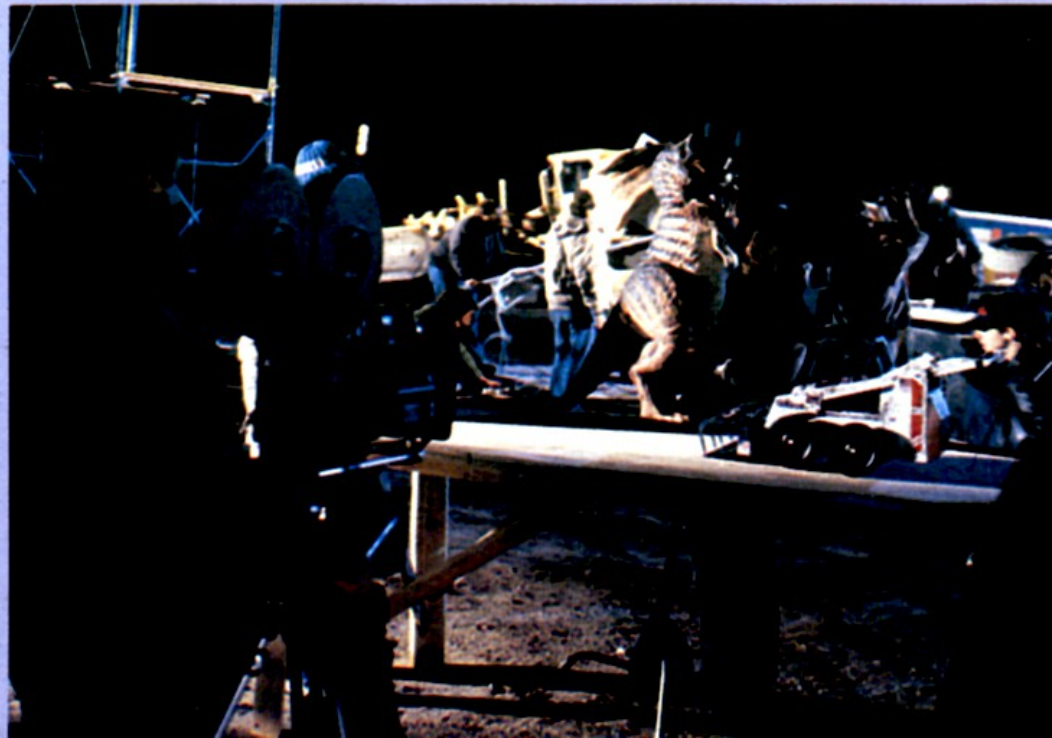
Effects creator John Carl Buechler, with a hand-puppet *Deinonychus*.

encountered them at Dark Carnival, a great bookstore in Berkeley. Apparently, not long after that, Roger was there for a book signing, and they stuck *Carnosaur* in his hands. He read it, liked it and put it aside. When he heard about JURASSIC PARK, I can just picture him at his desk with this enormous light bulb going off over his head—because the beauty of Brosnan's novel is that it did conceive

of that idea a good six years before JURASSIC PARK." (Just for the record, neither Brosnan nor Crichton was first to propose the idea. In MUTATIONS [1974], written by Robert D. Weinbach and Edward Mann, geneticist Donald Pleasence lectures his students about the possibility of cloning dinosaurs from fossilized DNA.)

In any case, little of Brosnan's work survived the adaptation to the screen. Noted Simon, "Roger told me, 'I don't care whether you read the novel or not; all I care about is that it has genetically engineered dinosaurs, that it's called CARNOSAUR and that at some point a Tyrannosaurus

Filming Buechler's robotic "waldo" T-Rex as a foreground miniature. Corman's film is based on a novel by John Brosnan, written before Michael Crichton's book.



Producer Roger Corman's T-Rex, built full scale by John Carl Buechler, set to stomp into theatres in May, before JURASSIC PARK could open.

Rex walks down Main Street.' Eventually, we had to cut the Tyrannosaurus on Main Street for budgetary reasons."

Simon did retain one scene from the book, a sequence of teenagers getting killed. Other than that, the film has none of the book's characters, nor even the same creatures. "I set it aside, not because it was bad, but because in many ways it was antithetical to my own philosophy of how to make this kind of story," said Simon. "Brosnan may not agree, but when I read the novel, I saw it as a parody, a riff on B-monsters from the '50s. Its tongue was firmly in cheek, with a knowing wink to the audience. I always felt that the low-budget films that really work are the ones that refuse to do that, whether early Cronenberg or NIGHT OF THE LIVING DEAD."

Simon's approach to CARNOSAUR, with JURASSIC PARK hanging over his head, was to ask himself, "What can we do that they can't do? We could be funnier, though not by being campy. We could be smarter, in some ways, because when you make a \$100 million movie, you're making a corporate product that has to please millions of people, so no matter how beautifully you do it, it has to be somewhat debased on the level of ideas. We could be more political than they could be. And we could be grosser.

continued on page 60

JURASSIC CLASSIC

O'BRIEN'S "OSO SI-PAPU"

Unfilmed dinosaur epic by KING KONG creator Willis O'Brien looks for a backer.

By Alan Jones

WANTED: A sympathetic producer who can appreciate the potential in bringing Willis O'Brien's last remaining story ideas to the screen as a series of low-budget, quality movies featuring high-class stop-motion animation.

The story begins in 1981. That was the year Steven Archer, assistant animator to Ray Harryhausen on *CLASH OF THE TITANS*, fulfilled a dream. Through circumstance and contacts, Archer, who also animated the crystal spider in *KRULL* and the flying dragon in *THE NEVER ENDING STORY*, met Darlyne O'Brien, the widow of the late Willis O'Brien—the supreme mentor of animators everywhere due to his unmatched model work for the original *KING KONG*.

"I was a fan," said Archer, who, like Harryhausen and Jim Danforth before him, had been inspired to enter the field because of O'Brien's work. And I was thrilled to talk to her about her husband and actually get a chance to see the original watercolor paintings he drew

for a series of projects."

The sketches included storyboards for undeveloped ideas O'Brien had written in the late '50s—*THE LAST OF THE OSO SI-PAPU*, *UMBAH, BABOON—A TALE OF A YETI*, *THE EAGLE*, *MATILDA*, *THE ELEPHANT RUSTLERS* and *THE WESTERNETTES*. "And the thought went through my mind that *THE LAST OF THE OSO SI-PAPU* still had a lot of potential," said Archer. "So, in 1984 I put the idea to Darlyne that I would search for an interested producer and she sent me Obie's 16-page outline, plus the negatives of his 90 watercolor continuity paintings."

Then in December 1984, Darlyne, who had married O'Brien in 1934, and had co-authored many of his screenplays, was hospitalized and died of cancer. In her will, she bequeathed O'Brien's remaining story ideas to Archer. "It was an incredible surprise," remarked Archer. "After her death, I met an actor—Brad Arrington—who introduced me to scriptwriter Stephen J. Stirling and on his advice I shelved the

outline to *THE LAST OF THE OSO SI-PAPU* and agreed he should write a revised 10-page script under the simpler title *THE OSO SI-PAPU*."

THE LAST OF THE OSO SI-PAPU was one of the most ambitious projects O'Brien had planned during the latter stages of his life. It was the story of a giant creature, with the body of a grizzly bear and the coloration and skin texture of a gila monster, which appeared once every 100 years. Two of these legendary beasts are discovered in Arizona and two scientists, together with a producer of low-budget films, try to capture one of them. However, one is killed while the other is tranquilized and hijacked by the villainous producer. When the *Oso Si-Papu* revives it causes untold havoc in an oil field and damage to a cable car system before falling to its death in a canyon. O'Brien put a considerable amount of time and effort into the project, preparing a technical supplement, including many designs and an actual model of the beast itself.



O'Brien's preproduction artwork.

"I would use the same creature design," revealed Archer. "And I'm convinced I could do it cheaply enough to make it a viable financial proposition for any interested parties. *THE OSO SI-PAPU* has lots of potential for a small company to invest in as it's a promotional dream with the O'Brien/*KING KONG* hook. Just look at how the *Dino DeLaurentiis* remake of *KING KONG* used that publicity angle for all it was worth! I have a VistaVision projector and camera built especially to my specifications which I intend to use to gain the best quality." Archer took the project to two independent producers who roughly estimated it would cost between \$3-7 million to make.

The other film properties willed Archer by Darlyne O'Brien, who also bequeathed a 50% interest to her nephew, include the following:

BABOON—A TALE OF A

O'Brien's storyboards for *THE LAST OF THE OSO SI-PAPU*, the Indian name for a legendary saurian discovered by a movie company at work, filming in Arizona.





A cowboy encounters the Oso Si-Papu, a bear-like beast with a dinosaur hide.

YETI concerns the discoveries of two circus promoters in the Himalayas as they stumble on the 10-foot title creature, a giant cobra, killer whales and a lost city. UMBAH is about a legendary aged Indian who gives his sons a potion allowing them to grow into 20-foot-tall giants. MATILDA is a story of two men stranded on a remote prehistoric island inhabited solely by women—the title refers to a friendly Bron-tosaurus who helps them escape. THE EAGLE pits a rancher's pet bird against a marauding giant prehistoric lizard. A three-page plot synopsis for THE ELEPHANT RUSTLERS is about a cattleman who goes to India to steal elephants from plantations to sell to zoos, which was scheduled for production in 1960 by Merian C. Cooper and Ernest B. Shoed-sack, O'Brien's KING KONG producers. THE WESTERN-ETTES outlines a BUGSY

MALONE-type gimmick picture with cowboy children fighting dinosaurs against small-scale sets.

"I may be naive in relation to the needs of the contemporary cinema marketplace, but surely someone out there must recognize the potential of these projects if only on historic grounds," said Archer. "There was room in the '50s for classy, low-budget exploitation films like THE BLACK SCORPION. And now with video making such an impact, I doubt whether THE OSO SI-PAPU would lose money. I have the equipment, I have seven years of filmmaking experience, I own the property and I'm committed to it 100%. And, although this altruism may go against the grain in today's commercially oriented approach to movies, all I need is someone who agrees with me and is willing to take the gamble." □

British animator Steven Archer owns the rights, a bequest of O'Brien's widow.



“The T-Rex on stage couldn't move,” noted designer Rick Carter. “So we moved parts of the set to the T-Rex.”



ated, but when you see it attacking, it's full-scale

“But the creature on stage couldn't move to different locations in the set. We had to move different parts of the set around it. It was very elaborate and performed real well, but it was not something that could be wheeled around so we moved the set to the dinosaur. We actually gained a lot of time in what we thought were going to be our toughest sequences, because everything worked so well. I was very involved in the T-Rex attack, shot by shot, because I had to make sure the set was keeping up with what we were going to be shooting, that we weren't shooting things and then trying to reverse and put things back together that could not be done.”

A big part of the film's look derived from location shooting in Hawaii. “We couldn't shoot in Costa Rica, because the time was wrong—we would have been trying to build and shoot during the rainy season,” said Carter. “We thought of Puerto Rico but Hawaii just has the most mystical, Edenesque sights. We built an exterior of a visitors' center there. In the movie, there aren't a lot of matte shots; in fact, there's only one I can think of. It's like a real wildlife park in East Africa. That was very much Steven's point-of-view. Everything is basically real; it's seen haphazardly as opposed to making a big deal out of it. You come in—and the next thing you know, you're confronting dinosaurs.

Although involved in deciding which of Crichton's dinosaurs would make it to the screen, Carter left

the look of the animals mostly to others. “Initially, we had Mark Hallet, John Guchi and some other paleontologists come in and give us some rough ideas for going into certain directions that Steven wanted to see,” recalled Carter. “Once Stan [Winston] and his illustrator, ‘Crash,’ became involved, they really worked that out [with Spielberg].”

Carter's design goal for JURASSIC PARK was to make the world of paleontology permeate the movie and make it realistic. “I enjoyed learning about the subject,” he said. “I was never a big dinosaur nut while growing up, but I got into it. The joke for me was always that we are clearly the only form of life that has any interest in seeing dinosaurs come back. I'm sure there's a lot of rodents who, if they ever got wind of this idea, would go, ‘What the hell are they thinking? Don't they remember what it was like?’” □

Animator Ray Harryhausen's 1969 epic of cowboys and dinosaurs was also based on an unfilmed O'Brien project.



JURASSIC PARK

DENNIS MUREN

ILM's guru of CGI on the brave new effects world.

By Lawrence French

"There's no comparing JURASSIC PARK to what we did on DRAGONSLAYER," proclaimed Dennis Muren, the senior effects supervisor at Lucasfilm's Industrial Light and Magic. Muren presided over ILM's latest quantum leap in computer graphics animation for JURASSIC PARK, providing what promises to be the most realistic dinosaurs ever seen on the screen. "Everyone who's viewed it says they've never seen anything like it," he said.

At ILM Muren has presided over practically every major effects innovation in the last 15 years, and collected seven Academy Awards in the process. Having frequently collaborated with Steven Spielberg (including E.T. and INDIANA JONES AND THE TEMPLE OF DOOM), Muren was contacted by producer Kathy Kennedy before Crichton's book was published. At that stage Muren was asked to help determine how and if the effects work could be accomplished.

"Steven wanted to do 80% of it with full-size animals," said Muren. "There would be just a few go-motion shots in the beginning and the rest would be mechanical dinosaurs. I had reservations about that, because I had never seen that stuff work very well. Steven had faith though and was hoping that the technology had advanced enough, in the 13 years since the last film to use full-scale dinosaurs (which was

BABY). It would be great for a director, because you could have the actors respond to the animals and the cameraman could light them and it would be really interactive. That's something Steven really pushed for at the start."

And Spielberg actually began preproduction on JURASSIC PARK on that basis, with ILM on board only to provide the digital compositing. But Muren's test footage of a dinosaur stampede changed Spielberg's mind. "Steven wanted to do a stampede scene with the dinosaurs, but he couldn't figure out how to do it," said Muren. "It would be too expensive with all the models you'd need to build. That got me to thinking about what you could do with computer graphics.

"I started doing research on CG that had been done on dinosaurs and found there wasn't anything that looked close to being real. So I wasn't sure if we could do it, but a lot of the guys here [at ILM] thought we could. I was being very cautious about it, because you have to deliver your shots by a certain date and you can't delay the release just because the effects aren't ready. We tried to determine as specifically as possible how real it had to be, and what was wrong with the things that had been done before."

Muren's research led him to attempt some computer graphics shots of moving dinosaur skeletons using the Gallimimus, a species of slight build similar to Struthiomimus, that



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WHEN DINOSAURS RULED THE EARTH

Warner Bros. presents
A Hammer Film Production

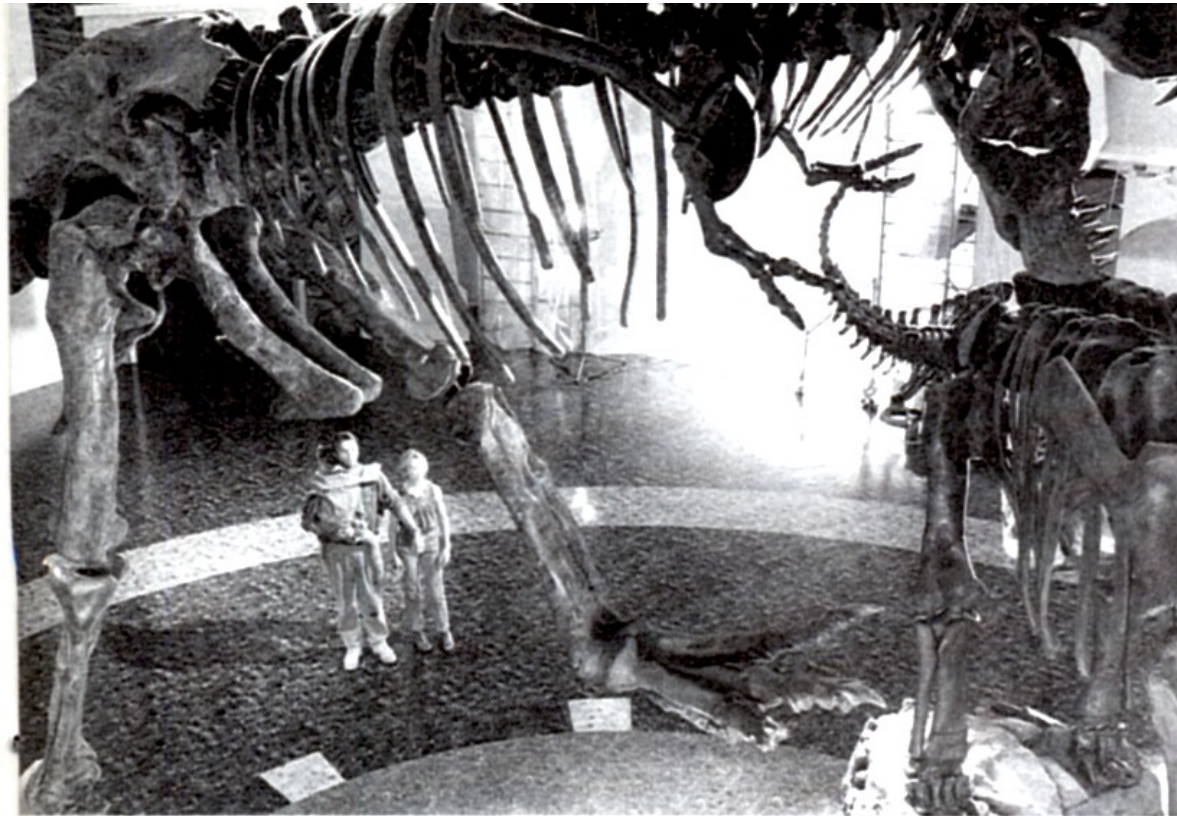
WHEN DINOSAURS RULED THE EARTH

starring
VICTORIA VETRI



STOP-MOTION DINOSAURS graced Hammer Films followup to Ray Harryhausen's popular **ONE MILLION YEARS B.C.**, animated by Jim Danforth in 1970. More prolific has been the work of Oscar-winning stop-motion expert David Allen, who supervised the comic dinosaurs seen in the 1981 Ringo Starr vehicle **CAVEMAN** (left and below). ILM's Dennis Muren predicts that stop-motion animators will turn to computer software for future projects.





Sam Neill, Laura Dern and Joseph Mazello, dwarfed by the fossils on display at the park. Muren's CGI tests of moving dinosaur skeletons sold Spielberg on CGI.

“Steven wanted to do 80% of it full size,” noted Muren. “I had reservations on using mechanical beasts.”



stood erect on two hind legs and was about nine feet tall. It was capable of running at high speeds and had a long slender neck. It was a fairly docile dinosaur as it had no teeth or means of defense against larger predators, other than its great speed.

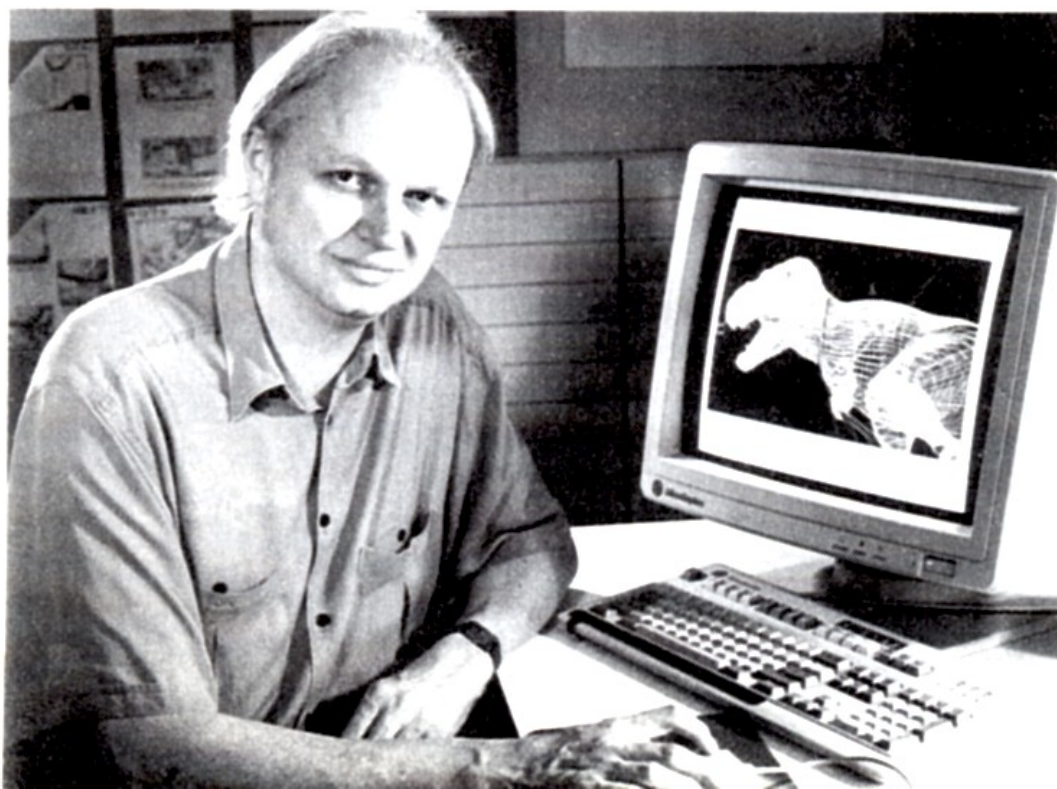
“They were really crude test shots,” said Muren. “We just took a couple of backgrounds out of a book, a sort of vista shot, where you saw 15 Gallimimus running across an African plain. Then we rendered the same scene again, from a different angle, using another background, so we got two shots instead of one. We showed the results to Steven and he just went nuts. So the technology was ready, but we didn’t know if we had enough CG animators to do it all.

“There are very few CG animators, but there are lots of great stop-motion animators. Between Phil [Tippett] and Tom St. Amand and Randy Dutra, we had a [stop-motion] team that we knew could deliver. We had a few guys here at ILM we knew could deliver and then we hired some more CG animators and they managed to learn it in the span of four to six months. It worked out really well. So we accommodated everybody. The stop-motion animators created most of the primary motions for the shots with the Velociraptors and the Tyrannosaurus Rex in the main road attack. If we were doing it again, I don’t know if we’d need to use stop motion. I think the stop-motion animators could start learning

to use the software.”

Muren estimated that ILM’s computer graphic animators ended up doing over 50% of the CG shots in the film. “It took quite awhile to get things right,” said Muren. “We had to get software that allowed us to do performances, so we looked at performance animation systems for inputting data from actors. Some of it payed off and a lot of it didn’t. People tend to think you can just scan an image into the computer, push a button and suddenly you have a finished dinosaur. In reality, it’s no different than an pencil. If you draw a Brontosaurus, you might have a model in front of you, but you’re not going to get it onto the screen unless you do a tremendous amount of work. Stan [Winston] and Phil [Tippett] made some reference models of the dinosaurs that we scanned into the computer, but that only gives you a basic form. It’s nothing like a finished animal; it’s just a starting place. At

Muren, who has presided over practically every major effects innovation at ILM in the last 15 years, manipulating a digital T-Rex at the computer keyboard.



least half the animals we did weren’t even scanned in. Then Phil told people how the animals should move. It was really important to make them look like living creatures, so the animators took mime classes and studied all sorts of movements to get things right.”

One clear advantage CG has over traditional stop-motion work, is that once your initial model is input, you can replicate it as many times as it’s needed. “You don’t have to build 15 armatures and animate them all,” said Muren, using the stampede as an example. “That’s what the initial tests proved, and that’s what we’ve done. It was perfect to get these herd shots.” In Crichton’s book it’s a herd of Hadrosaurs that stampede from the menacing approach of the T-Rex.

“It’s not just replicating them exactly,” noted Muren of the CG modeling, “but giving them different skins and colorations, as well as different movements. The results are amazing because they all have the right pantomime and the right motion blur. The skin moves over the bone structure and it’s almost like moving matte paintings. You’re really creating everything: the lighting, the motion, the form and depth, as well as the animation

of it. It’s a question of how real is real.”

Muren hedged a bit about predicting how ILM’s CG work will intercut with Stan Winston’s live-action dinosaurs. “I don’t know, absolutely,” admitted Muren, “but an effort was made to match Stan’s shots. The test will be when we see all the sequences put together. Stan has some good material to work with and the best parts of it are in the show. Full-scale dinosaurs work really good for close-ups, but physically the bigger you build something, the harder it is to make it look good. If you build something mechanical that’s 10 feet across, it’s got a much better chance of working than something that’s 20 or 30 feet across. Then to have that animal sustain a performance for eight or ten seconds is very difficult to do, unless you pre-program it. Stan’s approach was not to pre-program it. It was all puppeteers. They managed to do a really good job though.”

The approach both Muren and Phil Tippett took was to craft shots of some length, rather than the customary effects quick cuts, so you’d be able to observe the movements and behavior of the dinosaurs, just as if you were watching documentary footage. “We’ve got shots that run 25 seconds,” exclaimed Muren. “You see a full-size Brachiosaurus in broad daylight, with people standing in front of it, and the camera dolly along looking at it, as the Brachiosaurus is walking away. That’s the kind of thing you just can’t do with mechanical creatures in any way.”

In order to obtain the optimum results, Muren was on the set during the shooting of any live-action shots that involved ILM effects work. “I’m there to make sure the background



“The computer is no different than a pencil,” said ILM’s Muren. “You can’t just scan an image and push a button.”

plates are shot correctly,” explained Muren. “Or if Steven has an idea and wants to try something a little bolder than the storyboards, I make sure we can do it. Conversely, I might have an idea or suggestion that Steven will be open to. There’s not a lot of time for thinking too much on the set. You’ve got to be able to make decisions and move on them right away. You have a shot coming up, you see the set, the actors are there and you want to maximize that moment for the film. You could easily come back with a shot that is only 50% of what it might be, if you only thought about it a little more. So as long as we have the freedom that this type of technology allows, everyone’s always

pushing to see how much we can get away with. We’re able to experiment and the result has been some really bold stuff.”

Spielberg edited JURASSIC PARK at the end of last year, timing out the missing effects shots, and left for Poland to begin shooting his next film, SCHINDLER’S LIST. “We were all a little worried about that,” admitted Muren. “Steven needed to have snow for that film, so he’s over there with [JURASSIC PARK] editor [Michael Kahn] and everything is under control. They have two editing rooms set-up and he sees everything we do. Any changes that come up can be dealt with right away. He’s very responsive and if we need



Muren collaborated closely with Spielberg, directing Jeff Goldblum and Sam Neill, filming background live-action plates for compositing with ILM’s CGI dinosaurs.

his feedback on anything, we hear from him immediately.” In fact, ILM beamed Spielberg the footage by satellite, with Muren and executive producer Kathy Kennedy conferencing on the same transmission.

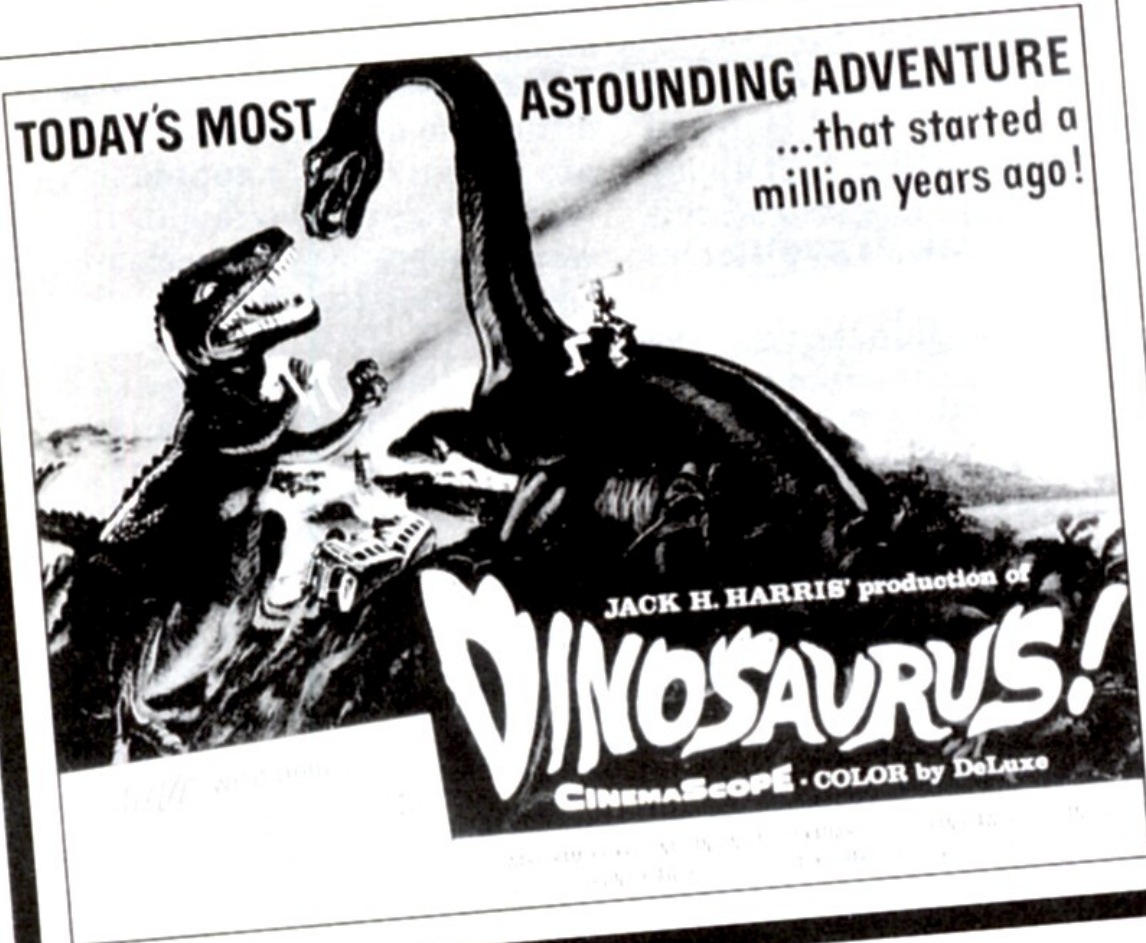
Muren noted how gratifying it has been to work with visionary directors like Spielberg and James Cameron. “We had maxed out with the existing technology about five years ago,” said Muren. “One of the things I try to do is create an image that you haven’t seen before. You look at it and you instinctively know you’re seeing something new, you don’t have to be told. Computer technology is quite expensive, but its cost is coming down. We’re spending less money on JURASSIC PARK than we did on TERMINATOR 2, yet it’s a lot harder than T2. We’re more experienced now, so we could do T2, with what we know now, for a lot less money. Anytime you try something for the first time, the cost of figuring out how to do it is enormous.”

As Muren approaches his 20th year at ILM, he has no plans for departing, as many former colleagues have done. “I really like it here,” he proclaimed. “This is a great place to fulfill your vision. You can maximize your ideas here. A lot of people who have left did it because they liked a specific area—models, matte paintings, or they wanted to make a lot of money. Everyone has different motives. I like to use all the different tools that are available to create an image. If I were to set up a company, I would want to

have everything that is ILM, so there would be no point in doing it. What’s really important are all the people here. We have terrific visionary folks who know how to use the technology. The technology doesn’t mean a thing if you don’t have the people who know how to use it.” ILM visionaries cited by Muren for their work on JURASSIC PARK include Mark Dippe, assistant visual effects director and Stefan Fangmeier, chief technical director.

As Muren’s work reaches new heights of realism, he foresees a greater degree of audience involvement, since there will be fewer flaws to distract an audience’s attention. “But it can work both ways,” noted Muren. “If you look at BACK TO THE FUTURE II, with all those split-screen shots of Michael J. Fox, there are no mistakes you can see. You just buy it, but you’re left without anything to look for. So effects fans may not have as much fun anymore, because they can no longer pick out the faults! I think that’s going to happen with JURASSIC PARK.”

According to Muren, boss George Lucas hasn’t paid a great deal of attention to ILM’s JURASSIC PARK breakthrough—yet. Lucas has been busy giving JURASSIC PARK’s elaborate sound mix a helping hand, working with the latest developments in state-of-the-art digital technology at Skywalker Sound. “George is out at the ranch, so he hasn’t seen our work,” said Muren. “But he may come around at some point.” □



JURASSIC FORERUNNER
Universal, the producer and distributor of JURASSIC PARK, backed this 1960 effort from producer Jack H. Harris and director Irvin S. Yeaworth, the team that made THE BLOB. Set on an island construction site where dinosaurs have been brought to life by the freak effects of lightning, the film featured stop-motion work by Tim Barr, Wah Chang and Gene Warren, including a 60-ton Brontosaurus tamed by a boy.

JURASSIC PARK

STAN WINSTON

Making full-size dinosaurs that live and breathe.

By Steve Biodrowski

In discussing his live-action dinosaurs in JURASSIC PARK, makeup effects expert Stan Winston referred to Willis O'Brien's KING KONG as "yet to be surpassed." But the praise for O'Brien had an edge. Winston bore the confidence of one who expected his work to be the top dog come June. But dinosaur film fans, who have seen many a live-action dinosaur fall on its face, will need a *lot* of convincing.

"Steven [Spielberg] wanted to do live action as much as possible," said Winston. "He asked how much we could do. I, being a little insane, told him we could do a great deal. He asked, 'How?' My response was, 'I don't know, but since it's something we would love to do, we'll figure out a way.' I think that's pretty much what Steven wanted to hear."

Figuring out a way required revising the script and dropping some sequences, such as when the T-Rex takes to the water. "If we don't feel we can do exactly what's scripted, then it's a matter of going back and adjusting to work within certain parameters," said Winston. "The parameters are not necessarily 'Can you do it?' My gut feeling is that with the magic of the filmmaking process we can do anything, given enough time and money. The question is 'How can we do it within limitations on money and time—how much we'll spend, how much can we get done?' To bring in a movie of this scope for the dollars they spent, we

were very frugal. Nothing in excess of \$50 million is cheap, but investment equates to return. What you see on the screen will in every way justify the expense of this movie."

Winston noted he faced two major challenges on the film: the artistic challenge of making the dinosaurs look good and the practical challenge of bringing them to life. "Our job was to create the most realistic dinosaurs that anyone has ever seen," said Winston. "We did an enormous amount of research. We maintained a legitimacy to all of the available knowledge when it came to what dinosaurs looked like and how they lived. We had to take that reality and make it as interesting, as dramatic, as beautiful, and as spectacular as you have ever seen." As with men, not all Raptors, for example, are created equal. "Danny DeVito and Arnold Schwarzenegger are both men," noted Winston. "We had to make artistic judgments in the creation of our dinosaurs to make this Rap-



Makeup effects expert Stan Winston, in charge of JURASSIC PARK's full-scale, live-action dinosaurs, prepares to film the puppet effects of a hatching sequence.

tor or that Tyrannosaurus the neatest one you've ever seen? A lot of that is instinct, not right or wrong."

Winston saw the task of bringing the dinosaurs to life his biggest challenge. "They had to act," said Winston. "We couldn't cast a gorgeous actor who couldn't deliver a line, we had to create saurian Robert DeNiros and Jack Nicholsons. That's stretching it, but in the broadest sense of the term, we did need to create characters that performed. I think what we accomplished is beyond anything like this that's been done in motion-picture history. I'm hoping the audience will feel as I do."

The biggest influence on the look of Winston's dinosaurs was the work of artist John Gurche. "I have an enormous amount of respect for the feel-

ing of reality, drama and character in his work," said Winston. "That's what we shot for: that our dinosaurs were as dramatic and beautiful as a Gurche dinosaur." Winston began with a series of pencil renderings by staff artist Mark "Crash" McQuarry. "I'm surrounded, fortunately, in every area—from sketching to painting to sculpting—by an unsurpassed group of artists," said Winston. Once the sketches received approval from Spielberg, fifth-scale miniatures were built, then full-scale sculptures.

"We attacked our sculptures in a much more technically engineered way," said Winston. "Instead of just sculpting free-hand, we took our fifth-scale sculptures and sliced them into pies, so to speak, so we had a sculpture put together like the hull of an airplane; then we blew those slices up five times, recreated those hull pieces, and put the armature back together, so that we had an armature that was very close to the finished structure of the character. Then it was a matter of detailing: putting on the skin and doing the final sculpting on an armature that gave us the shape."

At the same time, Winston and his crew were deciding on a variety of methods to bring the dinosaurs to life: cable-actuation, radio-control and computer-governed hydraulics. The most innovative method was

Richard Attenborough, Laura Dern and Sam Neill react to the effects magic.





“Spielberg asked how much we could do live,” recalled Winston. “I, being insane, told him we could do a lot.”

strapping the top half of the T-Rex to an airplane flight simulator. “That concept came from Craig Katon, one of my key mechanical coordinators,” said Winston. “It limited a certain amount of shooting ability, because for many of the shots we would only be able to shoot the T-Rex from the waist up, but it seemed like a perfect way to do the broad moves—it’s a tried-and-true method of taking a lot of weight and giving it a mutli-axis.” Winston’s crew also built an insert head, hoisted by a 13,000 lb. crane, and insert legs.

For the Tyrannosaurus’s more complex movements, Winston developed an idea “that came to me in the middle of the night: a performance-capturing

Waldo. It was always a concern how we were going to puppet this enormous guy. We did have some people with us whose background was amusement park-size creatures like King Kong. The conventional method was, on a slide-pot board, to log in the actions of the hydraulic character, motion by motion; then, once that action is created, the computer memorizes it, and you can play it back over and over again. But it takes a long time to program that action and we needed to be able to take direction on a set. So I came up with the idea of recreating the dinosaurs’ inner structure mechanically—which we had already done in mock-up—so that we knew how



Spielberg gets advice from Attenborough, the Oscar-winning director of GHANDI.

everything would move. For every joint or axis of motion, we placed a linear potentiometer—which is a slide-pot, so to speak, that looks like a little piston. If we could get those little pistons to match the movements of the hydraulics, then instead of putting them on a control board, we could put them in place of where the hydraulics would be in the full-size character. This gave us a small version of the insides of the big version, so that any movement we gave to the small T-Rex as a puppet—holding onto it as a puppeteer and moving the head—would go right into the dinosaur, and he would do what we wanted, in real time. It worked beautifully.”

The film’s Triceratops and Bilophosaurs (a poison-spitting species) were filmed totally live using Winston’s creations. For the Brachiosaur, Winston’s team built only the head and neck. For the Raptors, Winston’s crew employed a variety of rod puppets, cable and radio-control versions, as well as the conventional man-in-a-suit approach. Fuller shots of the T-Rex, Brachiosaur and Raptors were augmented with ILM’s CGI work. Winston said matching his dinosaurs to the computer-generated versions of ILM was not one of his concerns. “It didn’t influence the design at all,” he stated. “They took exactly what we designed here and duplicated it. Phil Tippett was a major influence. I think that a great deal of any continuity that we have between live-action and computer-generated is greatly due to

Phil and his helping us create as realistic dinosaur motions as we could. Phil’s a dinosaur himself.”

The only dinosaur to visit the Hawaii location was the Triceratops, for a scene where the creature is found lying ill. That left the majority of dinosaur effects to be filmed on stage, under the supervision of Michael Lantieri. “Michael worked very closely with us,” said Winston. “We had certain requirements from a floor effects standpoint, a crane, for instance, to operate characters externally. We knew what we needed from his team and how any physical apparatus, interior or exterior, would marry. It was a perfectly coordinated marriage of teams.

“I would say that about the whole movie,” Winston continued. “It was the most perfectly coordinated movie I’ve ever worked on, from set design, art direction, floor effects to creature effects. Every aspect of this film was a team effort, helmed by a director I had an enormous amount of respect for, even though I had never worked with him. Now, having worked with him, I know that it is no accident that Steven Spielberg is Steven Spielberg. He’s an incredible director, and he has an amazing feel for film. This *could* have been the worst working experience of my life, because it was the biggest. It turned out to be the opposite. It was a joy to go to work every day. It was the best working experience I’ve ever had, with the exception of directing my own movies.” □



MADE IN JAPAN by director Inoshiro Honda in 1954, inspired by Ray Harryhausen’s **BEAST FROM 20,000 FATHOMS** the year before, Toho studio’s rampaging dinosaur is due for a big-budget remake by Columbia Pictures, scheduled for release at Christmas 1994. Like Steven Spielberg’s **JURASSIC PARK** another example of how the B-film subject matter of the past gets recycled as the A-projects of today with top Hollywood stars and the best production values.

JURASSIC WANNABE

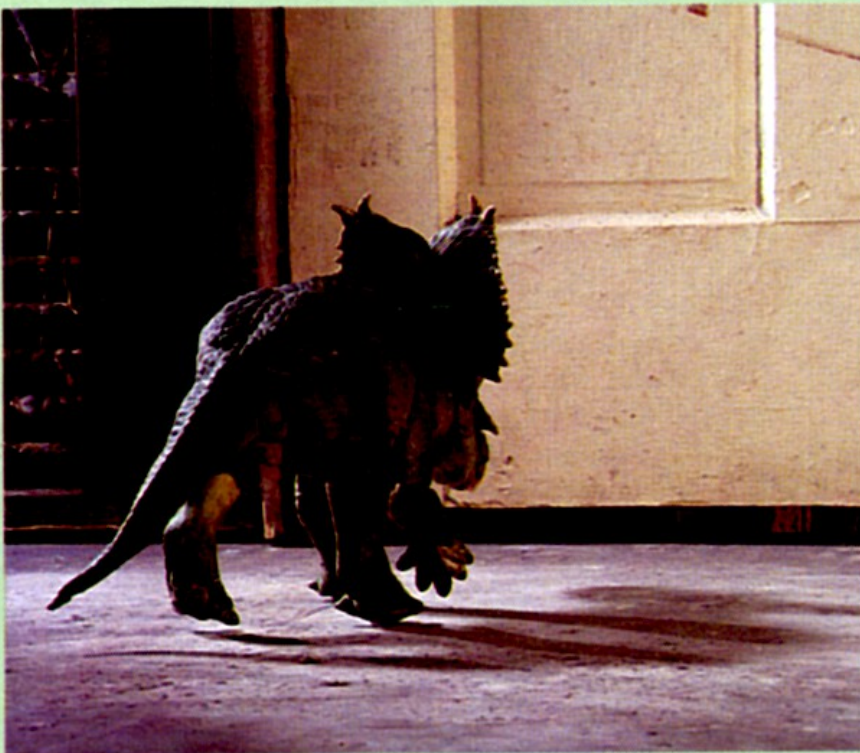
PREHYSTERIA

Cute and cuddly dinosaurs out-Spielberg Spielberg.

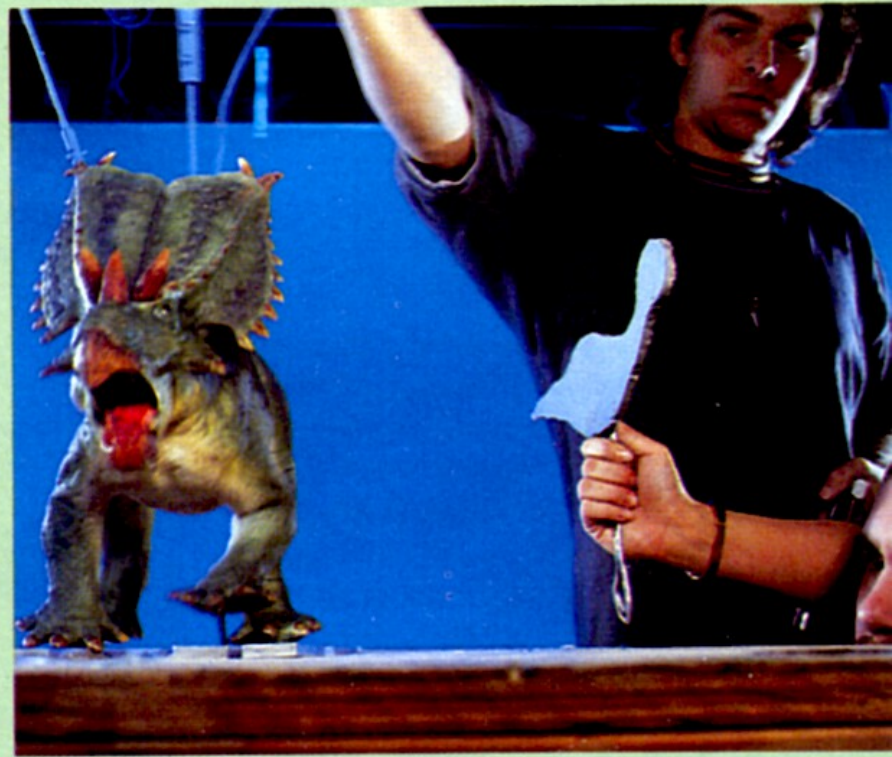
By Chuck Crisafulli

JURASSIC PARK may be the Brontosaurus of dinosaur films, but the prehistoric creatures currently have starring roles in Moonbeam Entertainment's smaller scale PREHYSTERIA, directed by Albert and Charles Band. The direct-to-video effort centers on the whimsical misadventures of five miniature dinosaurs that inadvertently hatch from ancient, sacred eggs and incite mayhem in the hearthy farmhouse of a modern, American family. The creatures are more cuddly than beastly and eventually work their way through a suitably upbeat ending. While the script by Pete Von Sholly has more than a few woolly mammoth-sized holes in it, the tiny dinos are a stand-out attraction, thanks to the work of skilled stop-motion artist David Allen.

Although Allen only did a few scenes worth of the kind of stop-motion animation his reputation is built on, he served as the film's visual effects supervisor and was responsible for all the dinosaur effects. The



Effects by David Allen Productions. Left: Hidden away by kids, a stop-motion Chasmosaurus attempts to butt its way through the basement door. Right: David Grossberg manipulates the head with wires for a walking shot rod-puppeteered from beneath.



script called for a Brachiosaurus, a Chasmosaurus, a Stegosaurus, a Tyrannosaurus, and a flying Pterodactyl. All five creatures were brought to life through a combination of cable-activated puppets, radio-activated puppets and blue screen work, as well as the stop motion. "The majority of dinosaur movement was live-action, cable-activated puppetry on the set either with the actors

or the creatures by themselves," explained Allen. "Our chief concern was getting a believable blend of all three."

For Allen, like JURASSIC PARK's animator Phil Tippett, dinosaurs are a passion. "It's a childhood interest," said Allen. "I was always fascinated by dinosaurs when I was little. I loved looking at picture books and encyclopedia illustrations. It goes back to the first time I

saw KING KONG as a kid. That movie turned my whole life around."

Allen's dinosaurs have an innocent, fanciful charm to them, and he said it doesn't bother him that his PREHYSTERIA creatures may not mesh with pre-historic reality. "As you get into your work, you get less interested in photographic reality and more interested in something expressive. The object isn't to be exactly like nature, but to say something more. I've just always tried to animate as carefully as I can, hoping that the end result will be believable on its own terms."

That's probably more than can be said of the film's story. "There were a lot of script problems that never got solved," Allen admitted. "But I think the dinosaurs are very effective. We had some very sophisticated cable systems, and some excellent puppet work. I just wish that there were more of the dinosaurs in the movie.

continued on page 60

Allen created five diminutive dinosaurs for the Charles Band direct-to-video release. Left: Chis Endicott animates a stop-motion Tyrannosaurus for a scene where it plays with a boy in the kitchen. Right: A cable-activated puppet in the greenhouse.



ROBOCOP

Orion's PG-13 crimefighter reaches for a new

By Dan Persons

In an old converted mill in Atlanta, director Fred Dekker stood before a video monitor (actually a rather beaten-up-looking portable TV masked off for the Panavision aspect ratio), preparing to film the second American revolution, as a rag-tag group of citizen soldiers in Old Detroit readied a defense against the shock troops of corporate giant Omni Consumer Products. It was a shot that could have been most easily executed by mounting a dolly on a set of curved tracks. But this was *ROBOCOP 3*, where a lean budget and a compressed shooting schedule decreed that only straight track be used. Orion Pictures, fresh from their brush with bankruptcy, opens their long-delayed sequel, filmed in 1991, nationwide in the fall.

ROBOCOP 3 is Dekker's third feature—after the witty but little noted *NIGHT OF THE CREEPS* (1986) and the poorly received and all-too-well-noted, *MONSTER SQUAD* (1987). For Dekker, the film represents a major advance in terms of scope and production



Burke suits up as Robo with director Fred Dekker, hired by Orion to open up the franchise to younger audiences.

values, despite Orion's limited budget. While the director, judging by the evidence of his previous work, seems well up to the task of carrying forward the original *ROBO*'s mordant wit (he will share scriptwriting credit with Frank Miller, who also scripted *ROBOCOP 2*, as well as created *Batman: The Dark Knight Returns*), on this night Dekker seemed a little overwhelmed by the task of

helping a full-fledged, high-profile action picture. Indeed, while workers continued to set up the tracking shot, he was heard to admit that, for the present, he was having trouble "seeing the forest for the trees." Minutes later, as he stood before the monitor and watched the shot play out before him, he looked tired, but not yet vanquished. The test run completed, he was asked his opinion.

"Not...terrible," he replied softly, calling for further rehearsals.

New bit of Hollywood slang for you to toss at your friends: *SDLB*. As in "Stop dicking, let's book," or more specifically, "Let's get this goddamn shot done! *Now!*" For the *ROBO 3* crew, four days behind schedule and struggling to catch up, the phrase was the order of the day, every day. Yet if

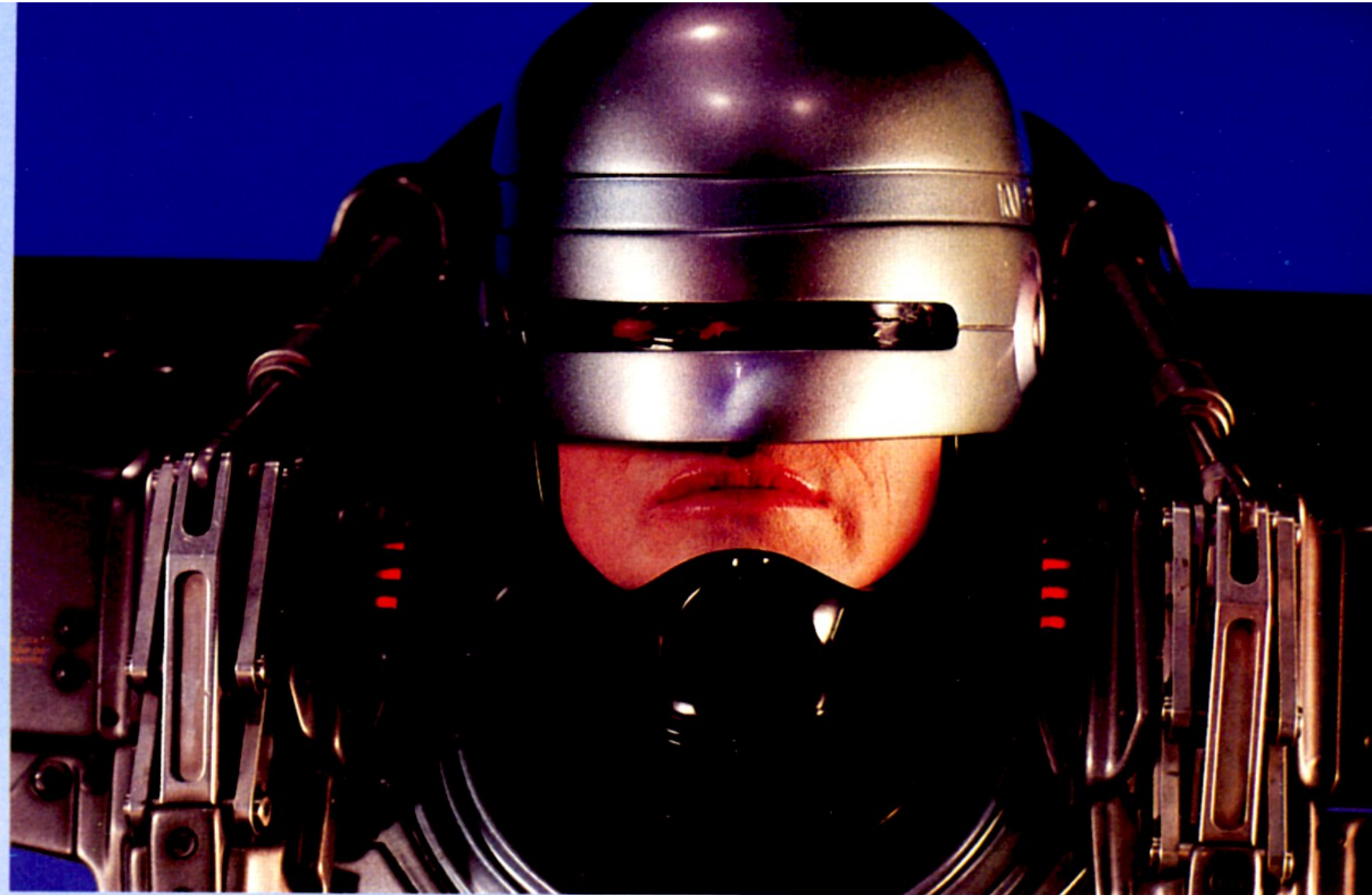


ew audience.

the pressure of production was getting to the crew, its manifestations were not easily noticed. Even as work continued on into evening, the crew, fortified by infusions of Domino's pizza and *crudites* (a tray of which continually circulated around the set), kept up the intense pace with little of the frayed nerves and short tempers one would expect.

In fact, the only person who regularly resorted to shouting was Tom Irvine—but then, that was expected. As first assistant director, Irvine was the man most responsible for the “book” aspects of production. As such, he utilized the first A.D.’s natural aptitudes: a fine grasp of production minutiae, the ability to ride herd on a crew without invoking their undying enmity, and the liberal use of, as a singer might say, a great set of pipes. The most common sight on the shoot was Irvine shouting into his walkie-talkie or cellular phone, or up into the scaffolding that hovered some 20 feet over our heads.

Shouting that, sometimes, seemed to be deployed just for the pure, perverse fun of it.



Robert Burke steps into the role of cyborg Officer Murphy in the new installment, opening nationwide in the fall.

“Okay,” Irvine barked at a group of rebel-dressed extras, “Who are the dumb shits who want to be near an explosion?”

He was exaggerating, but only a bit. There would be an explosion, but it would come afterwards, in a separate shot peopled exclusively with stunt personnel. The extras might have known that—still, they seemed a little cautious as they arranged themselves across the floor, becoming the strewn corpses of dead freedom fighters. With that done, the focal points of the shots, rebels Stephen Root and C.C.H. Pounder (*BAGHDAD CAFE* and *POSTCARDS FROM THE EDGE*) as Comrade Bertha, took their places.

Irvine called for silence. Dekker took his station before

the monitor. Film rolled. The camera pulled back from Root, swinging up to capture OCP's Rehabs as they diffidently picked their way through the carnage. At the end of the track, the camera caught up with one Rehab as he approached Bertha, nudged her with one foot, then turned his back. Big surprise: rolling, Bertha leaned up, raised a grenade and, speaking the film's pointedly laundered dialogue, said, “Hey, stupid.”

The Rehab spun.

Bertha then smiled, “Merry Christmas.” And triggered the grenade.

Cut. Applause all around as Pounder rose from her spot. Irvine extended a hand in her direction, and shouted, “Ladies and Gentlemen, C.C.H. Pound-

er!” She greeted the ovation with a grin.

One more shot remained for the evening: the stunt shot, capturing the explosion and the Rehab caught and propelled by the blast. “No Looky-Lous,” Irvine shouted, essentially calling for the set to be cleared of anyone not directly involved in the stunt. Caught up in watching the preparations of special effects supervisor Jeff Jarvis' pyrotechnics crew and stunt coordinator/second unit director Conrad Palmisano's stunt people, I looked around to discover myself the one person beside the camera crew to be positioned close to the explosion site. A panicked look back revealed the rest of the crew safely stationed behind sheets of hand-held plexiglass, while the



ROCKET ROBO
Among the crime-fighting cyborg's product upgrades for *ROBOCOP 3*, mostly an arsenal of new weaponry, is a jet pack that sees him flying into action in the people's war on the streets of Old Detroit. Filmed blue screen, the shots were composited by Sylmar's Visual Concept Engineering, and featured a stop-motion puppet (far left) as well as actor Robert Burke (left), flying over the battle staged in Atlanta.



SPECIAL EFFECTS

Animator Phil Tippett is back, but the effects take a back seat to the action.

By Dan Persons

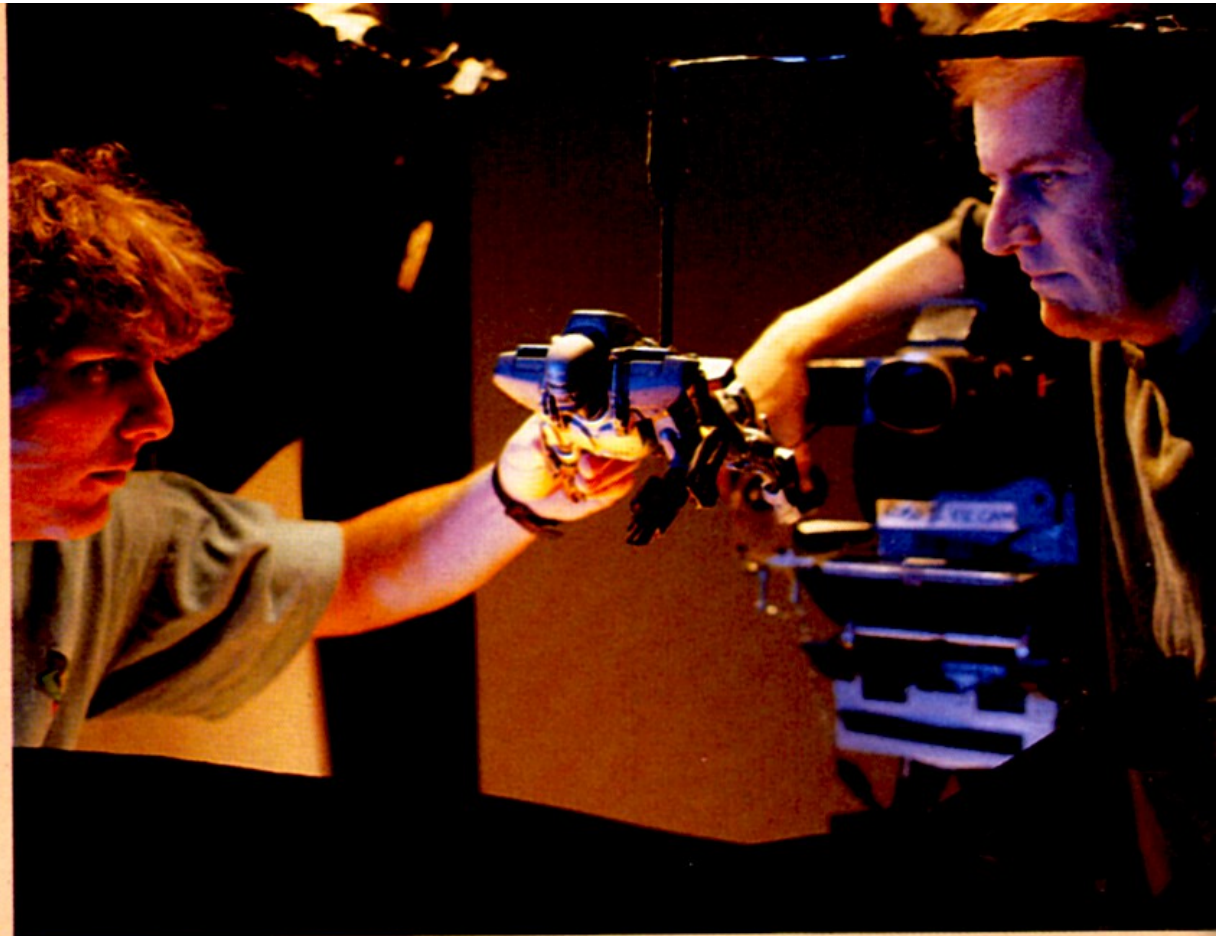
For ROBOCOP 2, stop-motion animator Phil Tippett, the artist behind the dinosaur movements in JURASSIC PARK, managed to cook up a superb sequence featuring the monster cyborg, RoboCop 2, and its battle with hero Alex Murphy. Tippett's show-stopping work proved to little avail: the rest of production was so

uninspired that few took note of the truly spectacular work Tippett and his Berkeley-based company had achieved. On ROBOCOP 2, Tippett was informed by a financially strapped Orion Pictures (which had yet to declare bankruptcy) that his effects contributions would be significantly curtailed. That seemed to suit the animator just fine. Said he about the atmosphere in his studio while working on the upcoming sequel, "It's pretty pragmatic. I think everybody knows what kind of picture they're working on, and the attitude is to do their job and get the job done. The studio didn't want to spend vast quantities of money doing anything too elaborate, so everything is—how shall I say it?—understated to a great degree."

Tippett's contributions for the second sequel include a "cameo appearance" by ED-209, the robot adversary he animated for the original film and several shots showing Murphy using a rocket pack, a new piece of RoboHardware. Altogether, the footage amounts to, in Tippett's estimate, "Maybe a minute, maybe less."

Tippett's work was achieved in near-isolation from the rest of production. "I've never met [director Fred Dekker]. Almost everything that I've done on the show, to economize, has been over the telephone—nobody really wanted to hire me. I've talked to Fred on the phone; I didn't even go out on location. Jim Aupperle went out on location and shot all of the background plates, for my fee."

Beyond the restricted screen-time, Tippett noted that nothing unusual was done on his side to economize. "We just went through the entire budgeting process and the studio determined how many shots they were willing to pay for. There was a certain amount of flexibility in determining how many



Effects cameraman Eric Swenson (l) and Nick Blake rig a rocket pack-equipped RoboCop for motion control filming at Tippett's Berkeley-based effects studio.

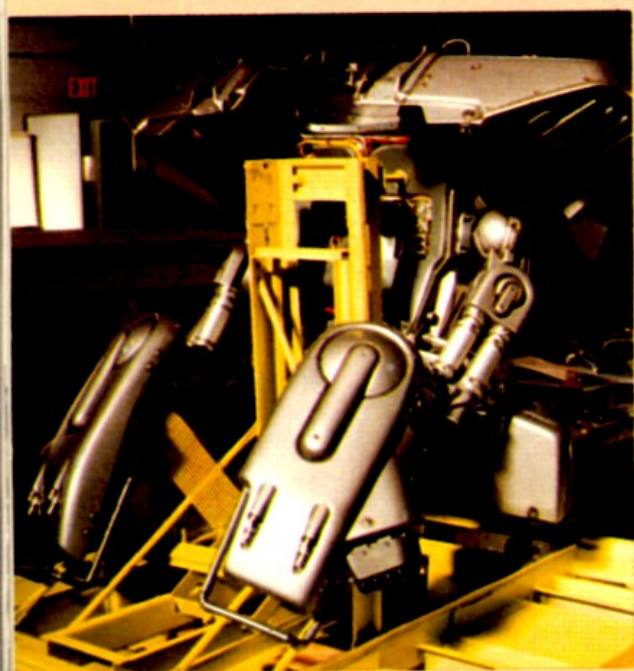
shots you can get away with, using the ED-209 character and the big prop (the full-scale model) that Craig Davies had built for the original ROBOCOP. Having the robot shut down or just using his voice for long stretches of the action extends the screen time without having to resort to lots of stop-motion shots."

In regards to ROBOCOP 2 and the general situation where one's showcase work is overcome by the mediocrity of the surrounding material, Tippett took the philosophical view. "You get used to that after a while, working in the motion picture racket. You're really lucky when you work on anything that's worth going to see." As for rumors that ROBO 2 was hampered by director Irvin Kershner's inability to handle the demands of the shoot, Tippett held that such assertions couldn't be further from the truth. "Not really. Not any more

so than any other director. His ridiculous position, like a lot of directors find themselves in, was that they were rushed into shooting something that didn't have a script that was completely prepared.

"When did he come onto the show? About two months before principal photography started. It was ridiculous. There was just no time. Kersh would always say, 'I just don't have any preparation; I just don't have any preparation on the show! I don't have any preparation; this is ridiculous. I can't do it; I have no preparation!' We'd always tease him and say, 'Kersh, the only preparation you're gonna get on this show is Preparation H.'"

Beyond ROBO 3, Tippett has other jobs lined up. The animator summed up his contribution to the latest installment in the exploits of Alex Murphy simply by saying, "It was a good summer job." □



Robo's rocket pack product upgrade, a prop built by the Craig Hayes Company.

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Tippett and camera assistant Shella Dulgnan set up a shot with robot ED-209.



shoot publicist frantically beckoned me to join them.

Behind the plastic, fingers planted in my ears (a position that I would be assuming *a lot* during my visit), I readied myself for the blast. Cameras rolled. A countdown was shouted. In perfect synchronization, the stunt player hit his trampoline, lofting himself into the air as, behind him, the explosion was triggered. Glowing embers fanned out in a widening circle, stopping a scant yard from where we stood. Silence for a second, then, "Cut," and more applause. Dekker deemed the shot good—another successful bit of pyrotechnics in a film destined to be top-heavy with the stuff.

Back in the summer of 1990, a funny thing happened, although there were probably very few people at Orion Pictures who found it funny. *ROBOCOP 2*, the follow-up to the tremendously popular 1987 science fiction/action-adventure/satire, opened to almost universal scorn and less-than-encouraging boxoffice. "Too violent," critics said, "and damn unfunny, too." Such a reaction could have been predicted by anyone closely involved with the problem-plagued shoot, one that boasted a script seemingly revised on an hourly basis, and a director, Irvin Kershner (*THE EMPIRE STRIKES BACK*) who was not only recruited as an 11th-hour replacement, but who logged his first week on the show from the confines of a wheelchair.

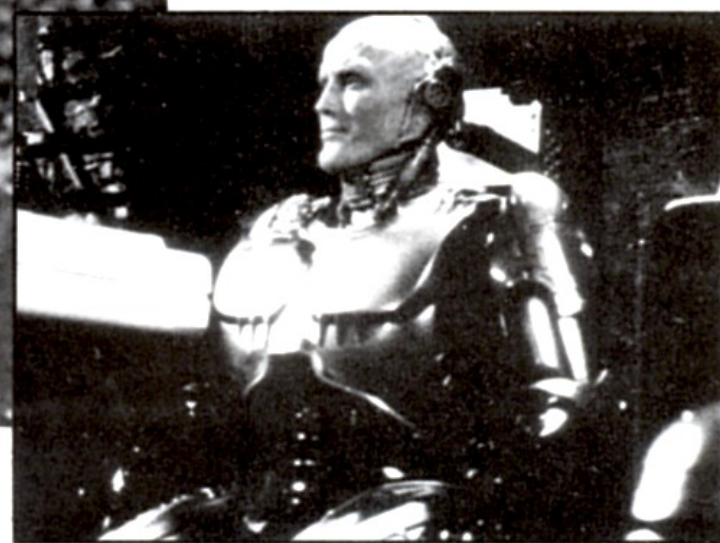
What was really funny, though, was that after the film had its mercifully brief time in the theatres, its subsequent video release abruptly shot through the roof. The answer, according to *ROBO 3* producer Pat Crowley, was kids. "It became apparent that there was an enormous number of kids who knew everything about RoboCop. They had the RoboCop dolls, they watched the RoboCop TV show, and they all were waiting for the moment *ROBOCOP 2* would finally come out on video. Because of its R-rating—and it was a hard-R rating—there was

THE PG-13 STRETCH

"There's definite aim to make it accessible to a broader audience," said producer Pat Crowley, "yet continue the flavor of the character. We have backed off violence."



A Tale of Two Murphys: Peter Weller (above) in the original 1987 film, directed by Paul Verhoeven. Inset: Robert Burke, unhelmeted as the new Robo, given mime training to make the role his own.



no way parents were going to let them get into theatres."

And so, *ROBOCOP 3* is a sequel intended to capture a commodity its predecessors resolutely avoided: its PG-13 rating is designed to reap a kiddie harvest in theatres, not just on video. But it wouldn't be accurate to call this the advent of a "kinder, gentler" RoboCop—not when, in script form, the story still managed to feature both numerous battle scenes and a broad catalogue of violent deaths, including shootings, bombings and the ever-popular assassination by eye-gouging.

The scenario: having been bought out by the Kanemitsu

Corporation—a Japanese multinational—the board of Omni Consumer Products faces a four-day deadline for the eviction of Old Detroit's Cadillac Heights. If OCP's Rehabs can't achieve the task by then, to begin construction of the ultimate edge community, Delta City, heads, quite literally, will roll. Meanwhile, super-cyborg RoboCop ("My friends call me Murphy") turns completely against his manufacturers and joins the resistance and gains a sort of love interest—as much as he can ever expect—in a renegade OCP scientist, Marie Lazarus (*DEAD RINGERS*' Jill Hennessy). He is also pursued not only by the Rehabs

and a gang of violence-crazed psychopaths known as the Splatterpunks (no, neither John Skipp nor Craig Spector have been cast), but also by Otomo (*BLACK RAIN*'s Bruce Locke), an emissary from Kanemitsu with a suspiciously android demeanor and a tendency to favor action—especially deadly, martial arts-style action—over words.

"There's a definite aim to be able to make it accessible to a broader audience," said Crowley during a pause in the shooting. "Yet, to continue the flavor of the character, I think we have backed off of violence. Where violence used to be a large part of the RoboCop character, we've filled that with action and with stronger characters than in *ROBOCOP 2*. We all are in awe of [director Paul] Verhoeven's work on *ROBOCOP*, so when you do a movie like *ROBOCOP 3*, you are trying to maintain the high artistic standards that he set up, and yet at the same time, you have to go in new and different directions.

"One of the things that's important to remember is, to keep Robo an authentic cyborg, he has to have very little original thought. It feels false when he begins to pontificate, or when he goes off on any sort of dialogue sentence that's longer than two or three lines. You have to have people who are close to him that can draw him out, that can put him in situations where maybe they're in jeopardy, or they need help, or they're explaining some of their problems to him. And then Robo can offer a comment, and that's the point where the audience really likes Robo because he's thought about it, he still has his human



Remy Ryan as Nikko, Robo's ten-year-old sidekick, with parents played by John Posey and Jodi Long.

side but he has his computer-side, and the comment that comes out is what the audience loves to hear because it's very dry, it's understated. In this movie, you'll find that there are parts of his emotion that new characters are drawing out again, because he has to think about family, he has to think again about the fact that he's stuck in the suit, and yet he still has human needs and human desires."

The party line about ROBO 3, invoked by practically everyone involved in the film, is that this story will take a more "James Bond" approach to the character. A perplexing comparison at first glance, given the incompatibility of Mr. Bond's hyper-sexualized, ultra-violent adventures with the more kid-friendly atmosphere intended for Robo. But what everyone has in mind is not 007's rampant hormones, but his globe-trotting versatility. "We see the project as more of an international film," said Crowley, "and are trying to take the James Bond approach to things and begin to give it a more international flair, rather than just aspects specific to Detroit. What Orion wants to do is make ROBOCOP 4 and ROBOCOP 5 and ROBOCOP 6, and they also know that these have to be made for manageable amounts of money. The James Bond pictures eventually



REWRITE ME A ROBO

Part 3 reworks comic book guru Frank Miller's unfilmed script for ROBOCOP 2.

By Dan Persons

You. Yeah, you. You're going to see ROBOCOP 2. Come back here, ya coward—I'm not talking about the movie that got released in 1990, the one with practically none of the wit, invention, or style of the first film. I'm talking about *Frank Miller's ROBOCOP 2*, the storyline that was originally developed and then abandoned. Those lost pages have found their way into the hands of director Fred Dekker, who has taken the discarded material and discovered in it the driving events for his sequel ROBOCOP 3.

Dekker has refashioned Miller's untold tale of corporate war in the halls of mammoth Omni Consumer Products, class war in the streets of Old Detroit, and finally all-out war by those caught under the crush of OCP's policies as they decide to foment a full-fledged revolution.

What separates the film that never was from the one that will be is a difference in tone. Miller's ROBO 2 treatment was obviously written as the middle chapter of a trilogy. Like many such middle installments, it ended on a down note, with Murphy and the rebels realizing that the battle with OCP had only begun, that the bloodshed seen would be nothing compared to what was to come. In comparison, the end of ROBO 3 suggests the war is definitely over, and whatever adventures Alex Murphy may have beyond this installment, his time in Old Detroit is at an



Miller (l), revising the script for Part 2 on a daily basis with director Irvin Kershner. His script for Part 3 was rewritten by director Fred Dekker.

end.

Crucial to the change in tone was Orion's decision to market ROBO 3 as a PG-13 film. While this sequel will feature many of Miller's original concepts, and some of his wit, the more unsparing aspects of his humor have been discarded. For example, Nikko, who started out in 2 as Keiko, a deadpan rebel with an unspecified past, was in ROBO 3's first draft by Miller turned into an android mole who betrays Murphy. That character, having been deemed in producer Pat Crowley's words "a little bleak," has now been cuted up into a spry, "Go Robo!" type. Miller and Dekker will share writing credit for the film.

"It's his original story," said Dekker, who revised Miller's first draft. "I've lost some characters; I've added a few characters, but most of the characters, the notions, the themes, are Frank's. In fact, I've actually culled a lot of stuff from his previous ROBOCOP 2 drafts—

a lot of material that was really fantastic and wasn't used I'm bringing back and putting into this script. The message is Frank's. I'm just sort of the messenger, I'm just tidying it up."

Noted producer Pat Crowley of Miller's participation, "He had to go to Europe, and he wasn't available [for rewrites]. It was more like passing the ball—Frank turned in a draft that he didn't really feel comfortable with because he didn't really have the time to do it.

"The gestation of ROBOCOP 3 was a long one," continued Crowley. "Orion wanted Frank to write ROBOCOP 3, even before we started shooting ROBOCOP 2. But Frank was on the set 80 percent of the time on ROBOCOP 2 and couldn't devote any time to [the follow-up]. By the time the studio wanted to get ROBOCOP 3 off the ground, the pressure was really on to come up with a script. Frank and I worked a lot together on it. There's an awful lot of that script in this picture."

According to Crowley, it was at that stage that Dekker was brought in. "They wanted to put a director on the project right away to get started shooting. Someone was needed to work with the material. Fred was also a very talented writer, so it was felt that rather than have Frank go back and rework what he had done to try to open it up [to a younger audience], Fred, because he had experience working on MONSTER SQUAD, which was oriented to



Robo's new Old Detroit family: Zack (Stanley Anderson), Marie (Jill Hennessy), Nikko, (Remy Ryan), Sgt. Reed (Robert DoQui) and Moreno (Daniel Von Bargen).

a younger audience, would then come in and work with Frank, and they would then come up with something together.

"There is no one who has a higher regard for Frank Miller than Fred Dekker. He knows every single thing that Frank has ever written, and he felt a real hands-off kind of imperative to the basic things that Frank had laid out. He respected those."

But even if Dekker/Miller/Crowley—whatever their respective contributions—succeed in reformulating the original Robo worldview, even if they can tone down the violence, brighten up the philosophical edge and cater to the kids without boring the adults, there's still no guarantee that they can resolve the series' most daunting question: what the hell do you do with a guy trapped in a clomping, stainless-steel suit? What appealed to most adults in the original ROBOCOP was Murphy's battle to regain his identity, a story essentially played to completion in that first film. With that story gone, little else remains for the sequels.

It's possible the execs at Orion were cognizant of the problem. Ed Neumeier and Michael Miner—the creators of RoboCop and the first writing team to take a crack at part two—mentioned how Orion officials urged them to remove Murphy from his Old Detroit environment. After ROBOCOP 3, it seems Orion will finally take that step. "His blood fami-

ly is essentially gone, now," said Crowley. "In ROBOCOP 2, they were taken away from him by OCP. Now he has to find a new family." The veritable flood of new "family members" introduced in ROBOCOP 3 comes very close to turning the cyborg into a secondary character in his own film. Robo's function through a lot of the story is to serve as the sort of one-(mechanical-)man cavalry, clomping to the rescue whenever someone needs their butts pulled from the fire.

To be fair, a similar approach didn't seem to hurt Schwarzenegger at all in TERMINATOR 2, but it represents a tremendous departure from the gripping, man/machine conflict of the first film. Even Dekker conceded that those who have viewed his first cut are somewhat put-off by Robo's reduced influence. While this approach may keep the kids lining up at the boxoffice, it doesn't bode well for a character who, at first, suggested some potential for more than your usual, super-hero pyrotechnics.

Still, in Crowley's view, this is exactly the direction Robo needs to go. "There's only so much he can do, so it's the environment you put him in that draws out his special qualities and characteristics. He's the perfect example of a fish out of water. So putting him in a different milieu is an important thing to do. On the next one, I would certainly support getting him out of Detroit." □

ROBO'S DOWNSIZING

"When I found out that PREDATOR 2 cost \$47 million," noted producer Pat Crowley, "I felt proud of the work we were getting on screen for a lot less than half that amount."

got a certain economy of scale. [A ROBOCOP sequel] will always be a low-budget, big-action picture."

Low budget, is, of course, a relative term. In ROBO 3's case, it means bringing the film in at about \$22 million, some \$4.5 million less than ROBO 2. According to Crowley, who worked as executive producer on the previous film, both shows were a bargain. "The average studio feature is—what—\$24 million? That we can shoot for some 74 days, with a first unit and a second unit and special effects, doing VistaVision, pyro effects, shooting six weeks of nights, I don't think anybody can match that. I know when I found out PREDATOR 2 had cost \$47 million, I felt really proud about the kind of work we were doing and what we were getting on the screen for a lot less than half of that."

But a lower budget has taken its toll. Daniel O'Herlihy—the actor who made the Old Man such an indelible presence in the previous films—was judged eminently delible due to what a ROBO publicist called "scheduling conflicts." Initially, he was to be replaced by Jose Ferrer, an interesting choice, given his son Miguel Ferrer's contribution to the original ROBO (he was the OCP slime who conceived the RoboCop project, and who uttered the immortal line, "I fuckin' love the guy!"). It was a casting choice that had to be abandoned when insurance for the ailing actor proved too difficult to obtain. Instead, Rip Torn was cast to play OCP CEO Merritt W. Morton, the chief stockholder who steps in to keep the company solvent.

Also absent is Jon Davison, the producer—and, many say, the prime guiding light—of the first two films. His production company, Tobor Films, has

nothing to do with ROBO 3 (it is instead being produced under the rather ominous banner of OCP Pictures, Inc.). In fact, so divorced is Davison from the proceedings that he has refused even the executive producer credit that, both contractually and traditionally, would be his due. "He didn't want one," said Crowley. "He wants to move on. It took up an enormous part of his life and I think that he wants to get on to something that's equally zany." Davison is currently producing FIRST KNIGHTS in London, a Robin Hood parody, directed by the Zucker brothers.

Most conspicuous by his absence is Peter Weller, the original Alex Murphy/RoboCop. By all accounts, Weller was interested in continuing the character, and would have been willing to appear in the second sequel. His failure to do so has also been laid to scheduling conflicts. Taking his place is another New York actor, Robert Burke, whose sole, previous

Troops of "Rehabilitation Concepts," a private strike force hired by OCP to clear neighborhoods for construction.



credit was the lead in the indie production *THE UNBELIEVABLE TRUTH* (he has since appeared with Laura Dern and Robert Duvall in *RAMBLING ROSE*). A relative newcomer to features, Burke comes not un-equipped for the rigors of playing a cyborg lawman, his resume listing not only training in drama, but also in mime and martial arts, as well as practical experience in teaching and carpentry.

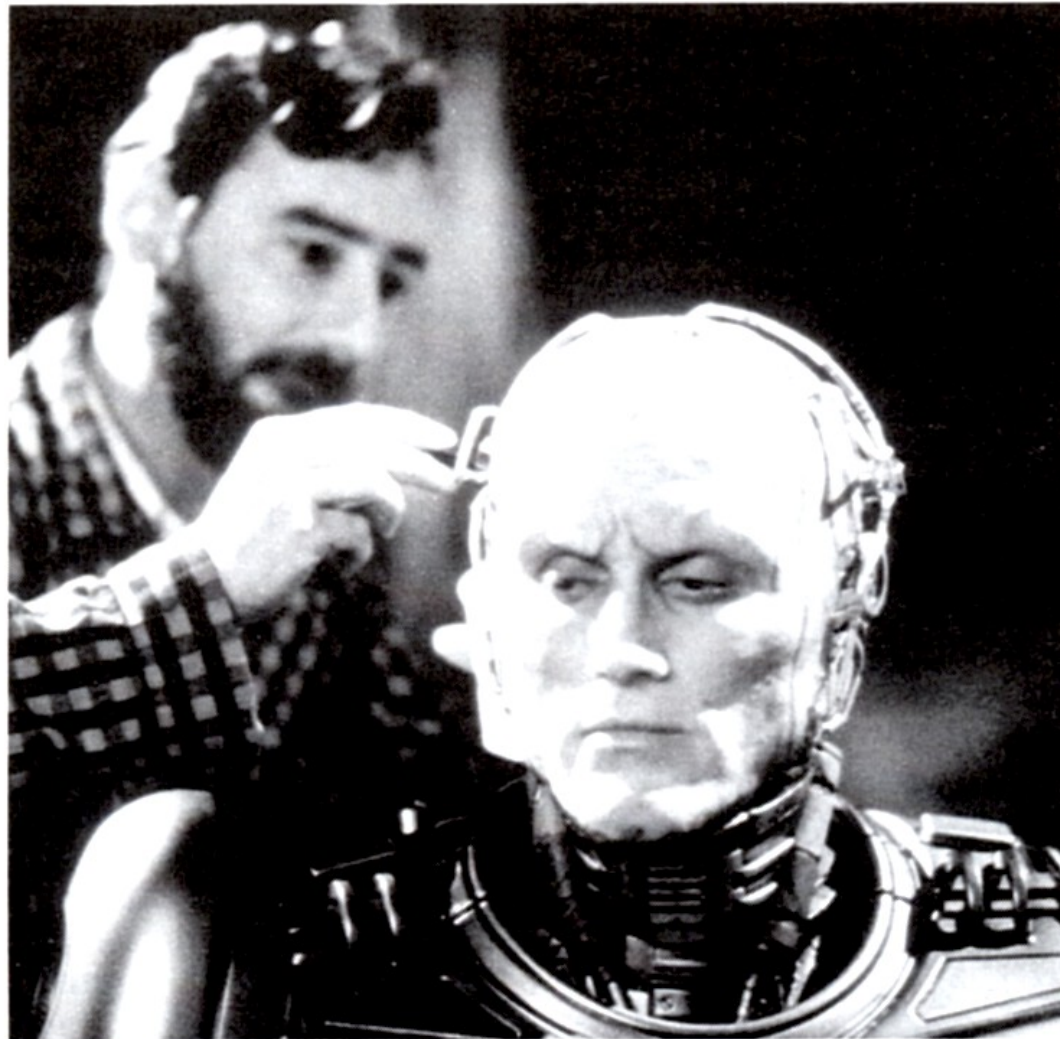
"It is a phenomenon unto itself," said Burke of the Rob Bottin-designed costume, essentially the same rig—with a less flashy paint job—that Weller wore for *ROBO 2*. "It's heavy, remarkably heavy."

The big problem, Burke claimed, was mobility. "Entirely limited. I'm wearing a third-generation in terms of engineering. The first one Peter couldn't breathe, I hear. Stifling. This one...this one isn't as slow as death. When the pain comes, it comes in the form of sharp objects, like a safety pin, jabbing you in the suit. I read an interview where [Weller] talked about the suit being 43 pounds—this is the information that was fed to me. From my days of doing carpentry and construction, I know what an 80-pound bag of Portland cement is. I've humped many of these things over my shoulder, and I said to these guys, 'There's no way this thing is 40 pounds. Just no way!' And we got on a scale one day. It's 85 pounds. And with the new rocket pack, that's another 25-30, and with the new gun arm, that's another 10."

Dekker confirmed Burke's impression, noting that the new suit is almost as much of a trial for the director as it is for the actor. "Nobody ever warned me. I wish I'd talked to Kershner or Verhoeven, and I hope that if and when there are future Robos somebody calls me and says, 'What's the one thing I need to know?' The one thing you need to know is that the guy in the suit can do almost nothing. He can't get into a car, he can't get out of a car, he can barely walk up steps, he can't kneel, he can't sit. All the stuff you take for granted with an actor, RoboCop can't do. It becomes very frustrating when

DIRECTING ROBOCOP

"The guy in the suit can do almost nothing," noted director Fred Dekker. "He can't get out of a car. He can't kneel or sit. All you take for granted with an actor, RoboCop can't do."



Oscar winning makeup artist Stephan Dupuis, who worked on *ROBOs 1 & 2*, applies the prosthetics on Robert Burke for the cyborg's look sans Robo helmet.

you want to do something like have him drive up in his police car and get out because you have to do the drive up, and then you have to do an insert where he's sort of half in and half out, then you have to do a new shot where he's all the way out. Basically, anytime he does anything remotely physical, other than standing and shooting, you have to cheat it.

"[Burke] ultimately was very selfless. Until you've been in a 100-pound, fiberglass costume that cuts you and chafes you, and been in it for 14 hours, five days a week, you can't really appreciate what an incredibly difficult job it is to play this character. He did it with very little complaint. He's terrific."

Noted Crowley about the problem, looking toward the next installment, "I imagine that at some point there would have to be some modifications to the suit, in order to bring him more into a kind of kinetic,

'90s look in which he still has the armor protection, but he has new weapons." Until that day, Crowley admitted that a lot rested on Burke's fiberglass-encased shoulders.

Burke's martial arts training helped bring some speed to the role. In one impromptu bit of action he improvised on the set, Burke's Robo grabbed a bullet about to strike Nancy Allen (as Robo's sidekick, Officer Lewis). "There's no camera trickery, or anything like that," said Crowley. "Robert can bring that kind of speed to the way the character works. It's fabulous to watch."

Recalling the sequence, Burke said, "I blocked this bullet from hitting her face and spun and fired, and I said, 'Was that okay?' because she looked at me funny. She said, 'You turn *very* quickly.' And I said, 'Well...I thought the situation warranted it—someone may shoot again.' I don't know—they were discussing a new ser-

vo sound—*zzzzht*—this type of very high, blasting servo for the movement. So I blocked the shot and rather than just slowly pivot and take the guy out, I have the bullet in my hand and just spin like a turret."

And this was after Burke's encounter with the safety pin—what a trouper. "I thought it was a pinch in the costume. You kind of turn yourself to alleviate the pinch. What happened was I impaled myself on this safety pin. I said, 'Guys, it's my side!' which could be anything. And they said, 'Where?' 'The left side!' A minute elapsed before I could articulate that there was some excruciating pain on the top of the hip, next to the left safety buckle. They took the costume off and there was a pin in me, two inches into the hip."

So, let's see. No mobility, crushing weight and blinding pain. Yep, sounds like Robo. If that's the case, though, Burke insisted that one thing that's held him together during this time was Dekker's sympathy for his plight. "I don't know if I would have lasted real long with Verhoeven."



Patrolling the lot while the Robo crew wrangled with another set-up, director Fred

Dekker watched his people work. With his Rocket Motors baseball cap he gave the impression of a high-schooler abruptly thrust into adulthood (it was only when he took off the cap that you noticed the receding hairline). Some of that adolescent enthusiasm is evident in his tastes: an avid follower of comic art, Japanese animation and movies old and new. Such eclectic tastes have made their way into his work. *NIGHT OF THE CREEPS* was a cunning attempt to take a standard, body-count horror plotline and meld it with the hard-bitten wit of a noir thriller. *THE MONSTER SQUAD* was his self-admitted homage to the Universal horror classics, while his script for "And All Through the House" on *TALES FROM THE CRYPT* seemed his attempt to introduce '50s E.C. ghoulishness to '90s Hong Kong kineticism. All in all, if



THE GURU OF ROBO ACTING

Dramatic coach Moni Yakim set the robotic tone for Weller and Burke.

By Dan Persons

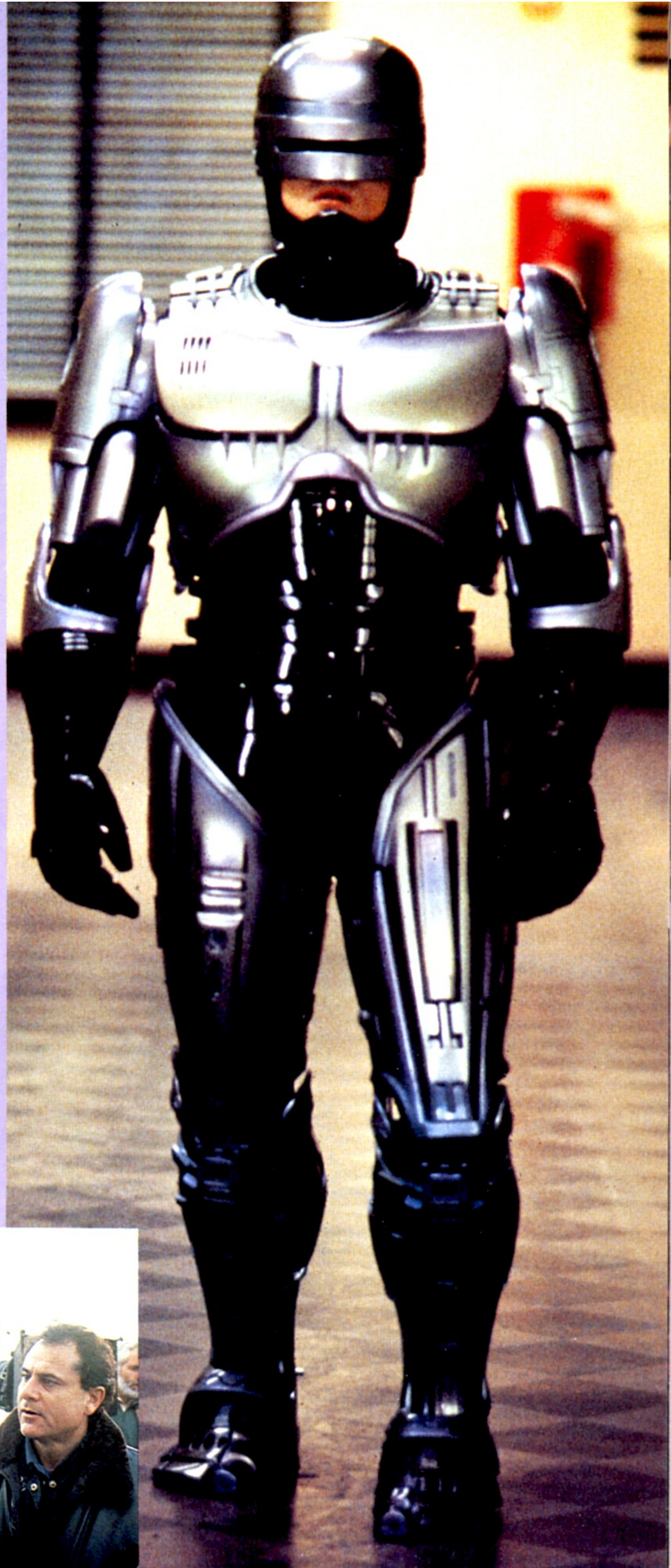
The credits for **ROBOCOP** and **ROBOCOP 2** may list Moni Yakim as the man responsible for Peter Weller's "RoboMovement," but that doesn't mean you can say it to his face. "I didn't develop the movements," the New York stage director pointed out in his soft, Israeli-accented voice, "I developed the *character*. We tried to think of RoboCop as a very unique kind of character, and *that's* how we developed the movements. It's a character not like any other human character, a character all of its own."

In the RoboCop universe, Yakim himself is rather unique. Head of the physical acting department at Julliard, former teacher at Yale University and the Stella Adler Conservatory, he has built his reputation upon both his work in the classroom and his efforts on the professional stage (the most famous of which was the original production of *Jacques Brel is Alive and Well and Living in Paris*). With no prior film experience, he was brought onto the original **ROBOCOP** by Peter Weller, whose work on the New York stage brought him word of Yakim's expertise.

Said Yakim, "Peter Weller heard about me, called me, had a meeting with me. I didn't want to do it. I said, 'I won't audition.' He said, 'Do me a favor, it's not auditioning, it's just seeing if the chemistry be-

tween us will work.' At that time I had my own theatre; I told him, 'Okay, if you want, why don't you come out?' He suggested that he would pay me for that. I told him to forget it. It wouldn't make me any richer just sitting with him for a half-hour. And he came to the theatre and we improvised a little, and he convinced me to do it. I was, at the time, very obsessed and involved with my own projects in the theatre, I didn't want to be distracted. But I liked Peter a lot and I did it."

Once convinced that their partnership would be a fruitful one, it became Yakim's and Weller's task to uncover the personality hiding within the robotized Murphy. Their starting point, according to Yakim, was with the works of Sergei Eisenstein: "For this specific character I suggested that Peter



Left: Yakim, a professor of acting at Julliard in New York, coaches Peter Weller (left) for **ROBOCOP 2**. Above: Robert Burke found Yakim's tutelage invaluable on **ROBOCOP 3**.



Two Robos, One Performance: Robert Burke in *ROBOCOP 3* (left) horseshoes around with fellow officer Robert DoQui. Yakim developed a character not movements.

observe the stylization of Niklai Cherkasov in *IVAN THE TERRIBLE*. This was, at least for me, my guidance. The size, the isolation in reactions—he has a scene, on top of the hill where he observes the war. Someone comes to announce to him what’s happening in the city and he moves first the eyes to the right, then he moves the head, then he moves down [the hill], until he reaches [the messenger]—just like that. And this was an indication which way I should go. So I’m very influenced by that, in terms of size, of authority, of controlling completely your environment.

“The process of thought with this character is completely different. Sometimes this character has his brains in his chest, at other times in the head, at other times in the arms. His reflexes are different. Sometimes it’s in every other part of the body. Accordingly, when he sees something, absorbs something and reacts, he might absorb with another part of the body and react with still another part of the body. It all depends on the situation.”

This is why, according to Yakim, Robo can be seen leading his motions with different areas of the body throughout the film. “If the situation demands boldness, demands more of an aggressive attitude, we start with the chest. The chest is the symbol of courage, the chest is out there and open—this person is not afraid to take

a blow. It’s not like a Greta Garbo chest, which is concave and retreating. When the situation demands a more aggressive action, we start with the chest. When it is more tentative, we start with the head. It is very carefully designed.”

But for all the thought that went into this realization of Robo, in the original 1987 film, Yakim admitted that there was one flaw in their technique: it was done long before Rob Bottin had finished his work on the final RoboSuit. Numerous stories have been floated as to why the initial costume caused such grief—this is Yakim’s take: “We worked on the technique of isolation, trying to find varied movements for each expression. Then [Weller] bought cricket gear, and we used to go to the park and walk for hours, non-stop—because he’s a little bit a maniac. When Peter gets something in his head, you

can’t get it out. He really worked me very hard. We used to walk for hours and hours, just walk in the park and I’d tell him, ‘Okay, chest to the right first,’ and then, ‘Legs first to the left.’ We did a lot of very fast, slick things that were *amazing*, speed-wise.

“That was the problem with the first film. We found out that, once he got into this costume, he couldn’t use that. They ran into great trouble. Actually, I think they stopped shooting until I came to the set—they had to call me. We had to change the rhythm, couldn’t do anything too speedy, too slick. They couldn’t figure it out, but it took me exactly ten minutes to figure it out. A half-hour after I arrived, they started shooting again. That’s the *real* story.”

With actor Robert Burke now replacing Weller, Yakim conceded that, while the situation has in some ways changed,

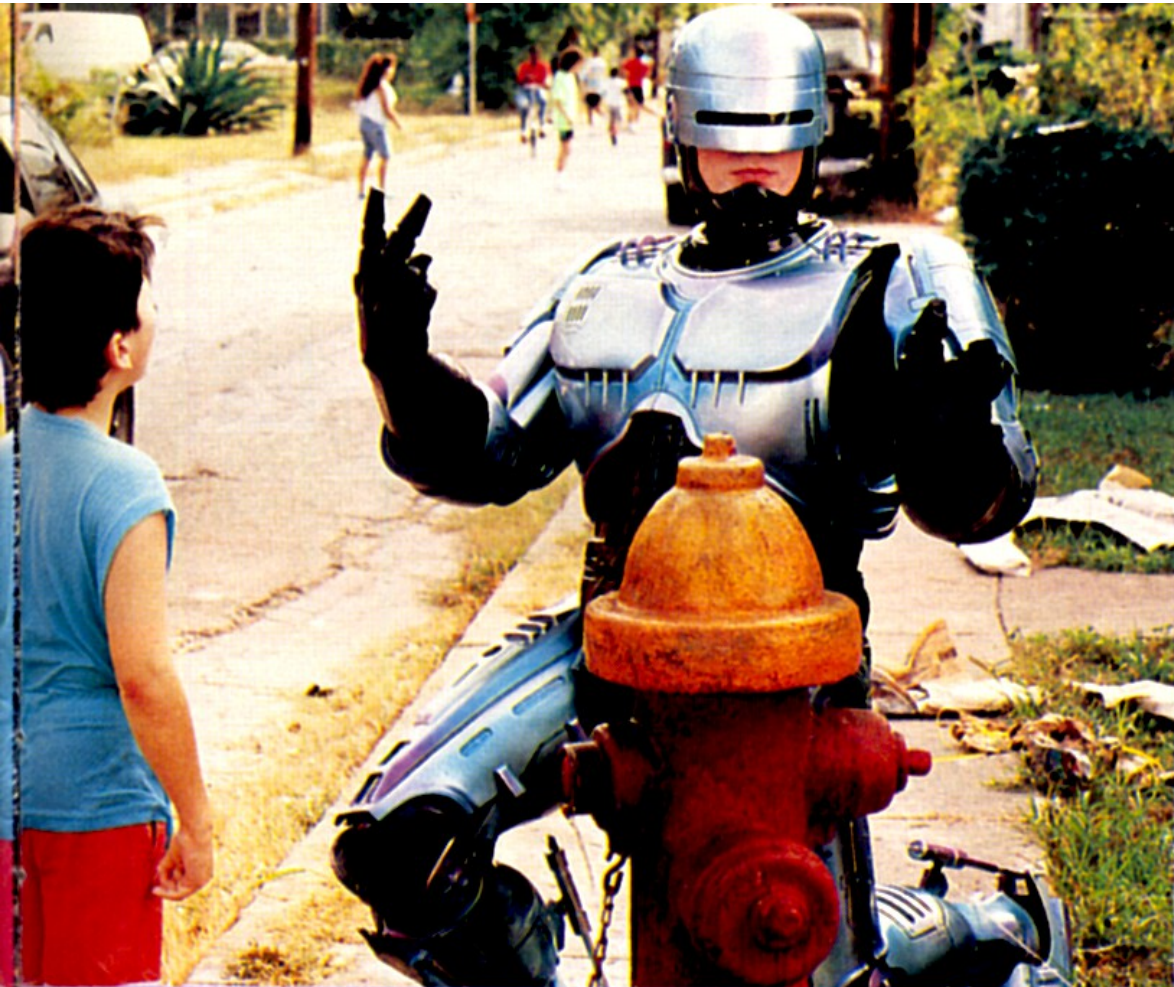
it has also very much remained the same. “It’s easier. I understand the character now. I don’t have to grope for things. I know immediately, in the scene, what the character should do. I know the possibilities, I also know the limitations of this costume, because I had been fantasizing lots of things that couldn’t be done with the costume. In the second film I hoped that we could do more, because they said they were going to have some adjustments and so on. I again fantasized and thought and envisioned different things, and then the reality of the limitation hit me. Here, I know more or less what can be and can’t be done. I worked a little bit with Robert in New York, so I found out where his strength is, which is different from the strength of Peter. He’s a different kind of an actor.

“We had to go back to the basics. Most unfortunately, I didn’t spend as much time with Robert as I did with Peter. Robert is a terrific actor, just a terrific actor. Even in this gear, you can sense the difference in inner rhythms—which I think is very fine, that’s how it should be. They shouldn’t imitate each other. And he’s not imitating. I think he’s bringing something of his own personality into it. I think there will be something very interesting going on there.”

Said Robert Burke about the effect of working with Yakim, “You cannot watch RoboCop,

Burke as Robo, trying out a flamethrower, part of the cyborg’s new arsenal.





Peter Weller, who hired Yakim on the original, lectures kids in *ROBOCOP 2*.

and think that you can come out here without the benefit of Moni, and do this role. Impossible. Impossible. There are just too many nuances, too many signatures to the work. There came a point last week where I had the third act make-up on, and it was like, *Jeez, does Robo blink? And, if so, how?* The makeup was getting in my eyes and I was blinking and I didn't want to blink during the scene. So I thought if I did blink it would be with great—boom!—volition. And he got here today and I said, 'Listen, I was blinking last week and I blinked with real purpose.' And he said, 'That's it! That's what you're supposed to do!'

"He's been unbelievable, wonderful. Haven't seen a lot of him. He's truly the essence of what Robo is. Having coffee with him the first time I met him, he just did this thing with his body and I said, 'Oh my God, that's Robo.' You can really see how he infused Peter [Weller]. I can feel how he says, 'No, no, no, no...Bigger, bigger...Yes! That's it!' And I say, 'This is it?' 'Yeah, that's it.' And I say, 'God, this is it!' He's a master of what he does. He's taught some of the finest actors in America, film actors at Julliard. He is the guy, in terms of this whole world, who could step in and say, 'A robot? How does he move? What is this costume like?'"

In fact, if Burke has any problems at all with Yakim,

they seem to stem not from the man himself, but from the limited time that's been accorded for him to do his work. "I would love to have had him here for the entire process, but that was not the case." Any reason given for his absence? "No reasons, but there were excuses."

Yakim was more direct in his assessment of the situation. "They had a smaller budget, so I couldn't spend as much time with [Burke] as I spent with Peter [Weller]. It's as simple as that. They were not willing to use me, just because they wanted to cut money. That's it."

Even if his time in Atlanta was curtailed due to financial considerations, Yakim still felt that producer Pat Crowley and director Fred Dekker, in their selection of Burke, had chosen the right man for their new Robo. "If you are not an actor, you cannot do this role. You can take the best gymnast, the best physical person, put him in this suit, and he'll disappear in a second. You have to be an excellent actor, because it has to do with inner rhythms. When you move the head, it's not just moving it. We don't see your expression, but it's the way you move it, and the rhythm within which you move it. It has all to do with inner rhythms—the inner rhythms of an actor, the surprise on which an actor instinctively relies. It's the rhythm that keeps you always on the edge, not knowing where it's going to go." □

METHOD ROBOCOP

"I developed a character," noted dramatic coach Moni Yakim, "that's how we developed movements. It's a character not like any human character, a character all its own."

Orion was seeking the one person who could restore the original, acerbic tang of the RoboCop series, Dekker seemed a wise choice.

It was time to shoot OCP's armored, cannon-equipped "crowd control" vehicle, after a number of misfires. Jarvis' pyro crew had reloaded the cannon with a more powerful charge. Meanwhile, Irvine, who apparently had been electioneering throughout the shoot for one opportunity to set off an explosion, was called over and handed the trigger. Beaming like a kid, the assistant director knelt by the tank.

Ready again—this time with fingers crossed. At Dekker's direction, the camera rolled, and Irvine pressed the trigger. BLAM! Not exactly Hiroshima, but big and loud enough to satisfy both Dekker and some assembled telejournalists. A shot heard, if not around the world, then at least around the corner.

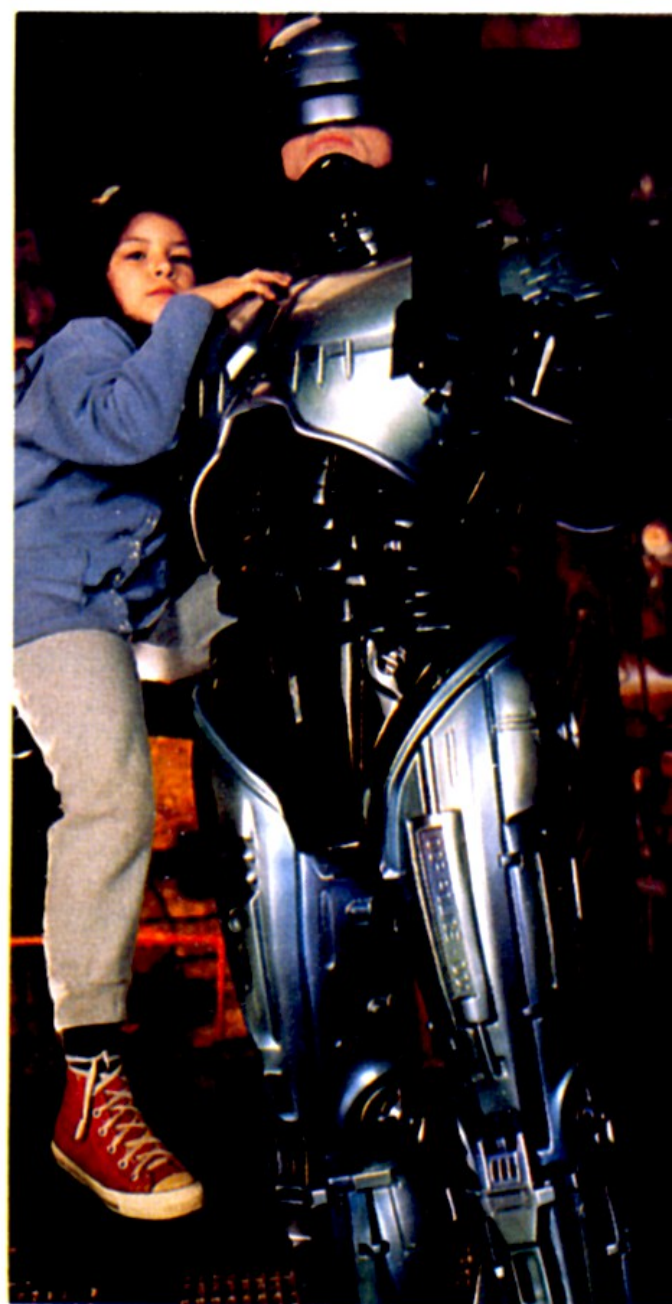
For Irvine, it was more than a success. Still kneeling by the tank, he grinned. "That was orgasmic!" As the crew packed up and readied itself for a move back to the mill, Irvine stood by the tank, wondering out loud whether there was any way to attach the trigger to his walkie-talkie.

Back at the mill, the next few days would be occupied by the filming of the first clash between RoboCop and Otomo. For the rapid-fire sequence—in which Murphy finds himself bested by the agile corporate warrior, relieved of his RoboGun, and shorn first of his fingers and then his arm—the main floor of the rebel headquarters had been prepared to handle the exertions of stunt players. A 20-foot, plywood runway was laid

over a grid of shock absorbers, and covered with foam rubber colored to simulate the look of the concrete floor beneath. To add character to the background, the side was circled with a series of flame-pots: film cans filled with chunks of Durafume logs. The smell of burning paraffin filled the air as crewmembers fed the fires with additional doses of liquid charcoal starter.

Prior to tackling the cannon shot, Dekker had stood with Conrad Palmisano and watched as the stunt players—including Robo double Russell Towery and Otomo double Richard Handcock—demonstrated the choreographed moves they'd prepared for the fight. Each leap and somersault was exe-

Burke and Remy Ryan as Robo's young ally. In Part 3, Robo joins in the fight against OCP, his corporate masters.





CGI EFFECTS

Pacific Data Images created morphs and video simulations of Delta City.

By Dan Persons

There's a lot of ground to be covered between Arnold Schwarzenegger and Michael Jackson, but it can easily be said that the two have at least one thing in common: the fact that, by their graces, the verb "to morph" may soon become a part of the public lexicon. It was, of course, the morphing technique that allowed *TERMINATOR 2*'s T-1000 to ever-so-sinuously change identities at a moment's notice. It was morphing that allowed Jackson to suggest the unity of the human race by transforming male to female and Caucasian to African-American during the finale of *BLACK OR WHITE* (it also allowed the ex-Gloved One to thoroughly confuse viewers by turning himself into a panther during the bizarre, now-ex-purgated coda to the music video). And it was morphing that stirred critics to agree that, whatever else was said about these productions, here was an effect so sublimely elegant that it came close to justifying whatever else surrounded it.

However high-profile these demonstrations were, though, they were hardly the public's first exposure to the process. And when the makers of *ROBOCOP 3* decided that morphing would be the perfect effect for several sequences in their film—that decision coming long before the premieres of either *T2*'s ILM-generated assassin or the Jackson video's mutating familyhood—they settled on a company whose background with the CGI process had pre-

viously helped transform a Budweiser delivery truck into a race car and populate America with a literal society of blockheads for Schick: California's Pacific Data Images.

Of morphing—the Computer Graphics Imaging process that takes its name from a condensation of the verb, "to metamorphose"—PDI art director Rebecca Marie said, "It's a 2-D image processing tool; a program that transforms one two dimensional picture to another in a way that, if done correctly, doesn't seem as two-dimensional as the pictures actually are."

PDI picks beginning and ending frames for each morph from the respective images being transformed and sets up the length of the transformation, defining key frames in between. "For the key frames we define specific control points within the picture, and the computer will then interpolate those points between the two images." How many control points are needed? "It depends entirely on the job. On some it's very few and on some it's a lot. [On *ROBOCOP*] it hasn't been a lot." It isn't quite an exact science, though—which is not always a disadvantage, in Marie's view: "What's kind of nice about a morph is that sometimes you're partway in it before you realize what's going on. That's kind of neat."

Each frame generated on PDI's Silicon Graphics Personal Iris computers can run anywhere from five to 60 minutes to create, with the average coming out to about 15 to 20 minutes. The work for *ROBOCOP 3* in-

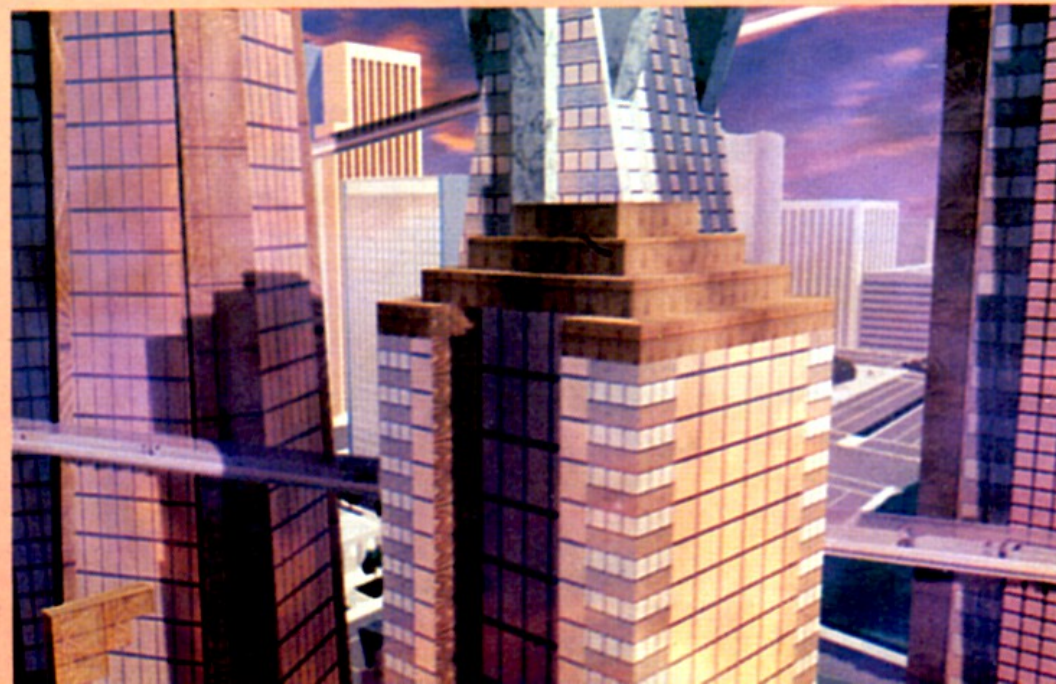


Nancy Allen as Officer Lewis morphs into the image of Angle Bowen as Robo's dead wife Ellen Murphy, dream sequence CGI effects by PDI.

cludes several four-to-five-second morph transforms for a dream sequence in which Murphy is haunted by the images of his past, and a full-length commercial that has an idealized family oohing and ahing over the pristine, computer-generated image of Delta City.

The time allotted to the project, according to Marie, was generous, with planning started in September 1990 and work beginning the following June. "That's because [director] Fred [Dekker] knew at the beginning what he wanted. We had nine months between deciding what it was we were going to do and then doing it." Even with such luxurious time-frames, the art director insisted that the job never loses its challenge. "It's very rare we get asked to do the same thing over again." □

PDI's computer simulation of OCP's Delta City, the edge community development forcing Old Detroit residents to revolt.



cuted while Dekker debated camera angles with director of photography Garry Kibbe, and puzzled out the best way to unite these moves into a seamless, dynamic ballet of destruction.

Now, with the bulk of the action roughed out in his mind, Dekker set out to first shoot the sequence setting up the battle: Murphy's return to the decimated headquarters, the cyborg stepping through the ruins while, behind him, Otomo swiftly closed in for the kill. Though only blocking out the shot, Burke—still dressed in his civvies—was already beginning his mental transformation into the role. As he stepped forward towards the camera, and bent to grab the map that led Otomo to the hideout, Burke's arm spread to accommodate the bulk of the imagined costume, his joints locked into the distinctly hydraulic rhythms of an android. The suit, just then being carried in by members of Rob Bottin's make-up team, had yet to be donned, yet the moves were there—Robo lived.

The main RoboSuit is a multi-layered, modular contraption. Under the gleaming, metal-look fiberglass of its exterior (repainted for ROBO 3 to tone down the bluish cast so evident in the previous film), is a shiny, plastic-like "corset," with a series of three, suspended rings descending down to cover stomach and waist. Sleeve-like arm and leg sections are slid on and fastened to the main costume; the visor is snapped into place and fastened with screws. It's an unwieldy rig, and delicate enough to lead to some curious exchanges between Burke and crew. "I've shot a piston," the actor said at one point, and he wasn't kidding: one bit of faux mechanics at his ankle had become detached. A little glue quickly put the situation to rights.

For the shot, Burke was joined by Bruce Locke, aka Otomo. Earlier in the day, Locke could be seen working out amongst the ruins of the mill, developing various sword moves with Bill Ryusaki, the man responsible for his transformation into an ambulatory lethal weapon. One move in

OTOMO'S LAMENT

"On our first night shoot it's ten degrees. It snows during the day. I'm wearing a suit," said actor Bruce Locke. "The crew shows up wearing arctic parkas, gloves, everything."



Bruce Locke as Otomo, the sword-wielding android dispatched by the Kanemitsu Corporation to eradicate Robocop. Inset: Rip Torn as the chief stockholder and new head of Omni Consumer Products, with Kanemitsu (Mako), OCP's new Japanese investment partner.



particular, with Locke spinning two swords like twin propellers, so impressed Dekker that the director altered the fight sequence to accommodate.

According to Dekker, this Japanese take on the Terminator (named by Miller in homage to AKIRA creator Katsuhiro Otomo) is "everything that Robo isn't. Robo is mostly a robot, or appears to be mostly a robot, Otomo appears to be mostly a human. Robo can move very slowly and deliberately, Otomo can move fast as a whip and do triple somersaults. Robo has a gun, Otomo has a sword...a sword that can cut through steel."

Many involved with the production dubbed designer Ita Nguyen's pleated black costume for Otomo a visual knockout. One soon learned not to compliment Locke on it. Seemed the actor was firmly convinced that the whole get-up wasn't quite...uh, *masculine*. Locke might have had qualms about his costume, but his performance showed that, he seemed to have gotten himself cozy with the character of

Otomo, a relentless killer. For the physically demanding role, Locke—who had no movement or martial arts training—was handed over to stunt and martial arts expert Bill Ryusaki.

"For the first two months," said Locke, "it was very, very intense. We went literally every day for anywhere from two-and-a-half to five hours a day. I would stretch out an hour in the morning, an hour at night—because I'm not very flexible and that was one of Bill's main concerns. I literally couldn't kick above your bellybutton. So that was that, and then I started to weight-train, too, so it got to be pretty rigorous as far as weight training during the day and working out with the martial arts at night. I found that to be a big toll on the body.

"Another thing that worried me is that I don't have any movement training. It's easy to throw lines out and things like that, but when you have to cross from one part of the stage to the next, sometimes that's the most terrifying thing for an actor; let alone carrying a sword and shooting a gun and

being menacing. That worried me, too. There are certain problems in movement that are inherent to tall people [Locke is 6'2"], as far as looking strong. A lot of the martial arts were developed for people who are shorter, and what they do doesn't look right for what I do, because of the body type. So we had to work with problems that were inherent to my body type as far as stance and movement."

In-studio training wasn't enough to prepare Bruce Locke for the adverse conditions he would encounter playing Otomo during ROBO 3's initial loca-

tion shots, according to the put-upon actor. "On the first night shoot, the temperature in Atlanta the week I got in was 75; I was down in the park, running. The temperature begins dropping. By the time we get to our first night shoot it's 10 degrees. It snows during the day, 20 below with the windchill factor. The crew shows up and they're in arctic parkas, gloves, everything. You can only see their nostrils and the smoke of their breath. I have a suit on, standing there, freezing.

"They have a steel sword for me. It shatters—because of the cold—into a million pieces. Finally, we get to the first shot. I'm swinging the sword, and everyone starts backing up. And I'm thinking, 'What a polite crew—they're giving me room. I like that; that's really nice.' Little do I know that in their minds they're thinking, 'Well, it's so cold out, his hands are probably numb and the sword's gonna fly out of his hands and hit somebody. So we're just going to get the hell out of the way.' That's what a giving crew we have.

"The question was: did I look mean, or did I look cold? And Connie Palmisano said, 'You looked mean *and* cold.'"

Locke's adventures didn't begin or end that night, though. An encounter with Rob Bottin, during which the makeup master had to take body castings in preparation for the creation of several animatronic Otomos, left a literal impression on the actor. "What hasn't he done to me! They needed to take casts of, literally, my whole body, and that meant full head casts, body casts. One time, I pulled my hands out of a cast and they were all bloody. And the whole Bottin crew looked at me with this, 'Oh shit, we're gonna get sued' look. And then Rob Bottin put on his game face and said, 'Hey,'—laughing nervously—'Hey, this has never happened before, I swear.' That's Rob Bottin: professional Academy-Award winner, knows what he's doing. I hope he's reading, I hope his reputation is ruined," Locke laughed. "I'm kidding, Rob!"

Strange way to kid somebody, no? "Well, Rob has this strange sense of humor. He's a great guy, he has a great sense of humor, but he's real practical joker, and Robert Burke and I have gone through his wrath of jokes. Rob Bottin is the kind of guy who, when your head is completely in a cast, he'll put bunny ears on you in plaster of Paris, and take pictures of you."

Bottin wasn't the only one on the ROBO team to indulge in anthropomorphic humor, though. If it wasn't Bottin's ears, it was everybody else's tails. Seemed that, at some point, the ROBO 3 crew was stricken with "tail madness," a blind compulsion to affix tails of gaffer tape, film stock, or whatever else was handy, to the garments of unsuspecting victims. The disease manifested itself throughout my visit, and no one seemed invulnerable to its ravages. This included the shoot's publicist, who on our last day bid us farewell while completely unaware of the tape that dangled from the end of her t-shirt (she got off easy: Tom Irvine was not only tailed, but was also granted the honor of having the thing set on fire).

SCOUTING LOCATIONS

"We found an old Atlanta steel factory that was amazing," said Fred Dekker. "It looked like a set from ALIEN, giant machines, long unused, rusted and caked with dirt."



OCP's Rehabs, shock troops originally conceived by scripter Frank Miller as armed, licensed therapists out to spirit "undesirables" off to OCP death camps.



On my last day on the set I got to observe the shooting of the first Robo/Otomo battle—essentially a matter of capturing on film the choreography demonstrated to Dekker the day before. Russell Towery had donned the stunt RoboSuit: lighter and more maneuverable, with a black, foam-rubber undergarment in place of the beauty suit's corset. Shooting had already passed the point where Otomo had severed Robo's lower arm—the resulting effect achieved through the simple expedient of mounting the empty upper arm shell from the suit's shoulder and having Towery hold his real arm behind his back.

While Towery was the only one in RoboGarb, there was no shortage of Otomos. Both Locke and Hancock had donned the warrior's costume; even Bill Ryusaki, who in addition to training Locke also performed stunts in the film, was sporting his own suit. Mostly though, this was Towery's and Hancock's show, and they moved through their shots quickly, frequently using a

trampoline to propel a somersaulting Hancock over Towery's head. Some measure of the speed at which production was moving could be gained by Dekker's standard response to the completion of each shot—a crisp, "Cut. Print. New Deal." Another indication could be gotten by observing Tom Irvine, who now had condensed down to its barest minimum the standard of ROBO 3 exhortation to speed: "Dick," he'd say to members of the crew, "Book."

"[Dekker's] a great guy to work with," said stunt coordinator Conrad Palmisano. "He's very knowledgeable about what he wants, and yet he gives you a lot of creative freedom. In this routine, here he gave us a beginning and an end and we spent a month or more working at night in a gymnasium to work out the middle parts of the fight and all the gymnastic tricks. It's been a nice, collaborative effort."

In case anyone had any doubts, Palmisano confirmed that ROBO 3 would be as action packed as its predecessors. "We lit RoboCop on fire, a couple of times to get the one

key sequence done. Our production company spared no expense to have Rob Bottin and Jeff Jarvis, our effects master, work together to design a RoboSuit that could stand the heat and the fire, and an outfit that could fit underneath the Robo costume, that would protect Russell Towery. We flew in another guy, Mike Johnson from Los Angeles, who's a fire/burning expert, to build the proper elements around it. To see RoboCop get lit on fire, and just stand there and walk around and walk through a plate-glass window and talk and do everything like he's not on fire, was a pretty exciting piece of film. Robo acts like he's not even affected by it. It was a little bit different."

A little bit different, also, was Palmisano's way of relieving tension. We didn't get to see much of it—we had to catch our plane—but what we witnessed was definitely inspiring. No silly pin-the-tail-on-the-crewmember for ROBO's stunt coordinator. As we were leaving, our last sight was of the man hard at work, carefully tying the ankles of a dozing Bill Ryusaki to the chair in which he slept. Sometimes, the camera is aimed in the wrong direction.

ROBOCOP 3 wrapped in Atlanta on May 17, 1991, after 75 days of shooting. Several more days were logged in L.A. for blue-screen shots. "Ultimately the audience is the final arbiter," said Dekker, during the film's post-production. "It's a fairly stylish movie, it cuts together, and the spirit of the script is there. I think it's my best movie. It was a real difficult shoot, and very satisfying for me."

With the most demanding aspects of the production out of the way, Dekker could now devote himself to shaping a film that he hoped would both suit his tastes and please the public. To do so, he used as guidance the works of an obscure but much-admired predecessor. "I've been hugely influenced in the last year or so by Jackie Chan (PROJECT A, POLICE STORY). I'm a huge fan. I've been basically aching and salivating to approximate the kind of thing that Jackie Chan does



PRODUCTION DESIGN

The race was against FREEJACK for the best location sites in Atlanta.

By Dan Persons

It was a sort of "genre spring" for Atlanta, in 1991. Not only was ROBOCOP 3 shooting, but Warner Bros' FREEJACK had set up shop as well. Frequently, the two crews found themselves playing tag, racing each other for locations, trying to commit shots to film before the other show could appropriate the same site.

We were always looking over our backs to make sure FREEJACK wasn't right after us," said production designer Hilda Stark. "It was funny—we had these alleys that the location manager had found. They were quite good. We were going to do some chase scenes down there. We had this whole long stretch of alleyway dressed for a few days for second unit. Then we heard that FREEJACK had scouted that alley and thought it was perfect. They didn't realize that we had dressed it!"

"Actually, it turned out that there were not, in fact, too many conflicts at all. They were able to be worked out quite nicely between the two. And we had our stages at one end of a warehouse and they were at the other end. We co-existed pretty well."

One notable exception to the harmonious relationship came at the cotton mill. Discovered by the ROBO 3 crew, the 150-year-old building—a masterpiece of decay, with crumbling brick and corrugated steel exteriors and a mazelike, rusting interior—was deemed the perfect site for the film's abandoned Rocket Motors factory-cum-rebels' hideout. What no one on the ROBO 3 staff knew was that FREEJACK had also targeted the spot as the location of a futuristic nightclub that they would shoot first. "They painted the entire interior of this place in primary colors, like DICK TRACY," said director Fred Dekker. "So what were once these wonderful, rusted, burnt-out browns and greys and earth-tones, they turned into a big, Playskool,

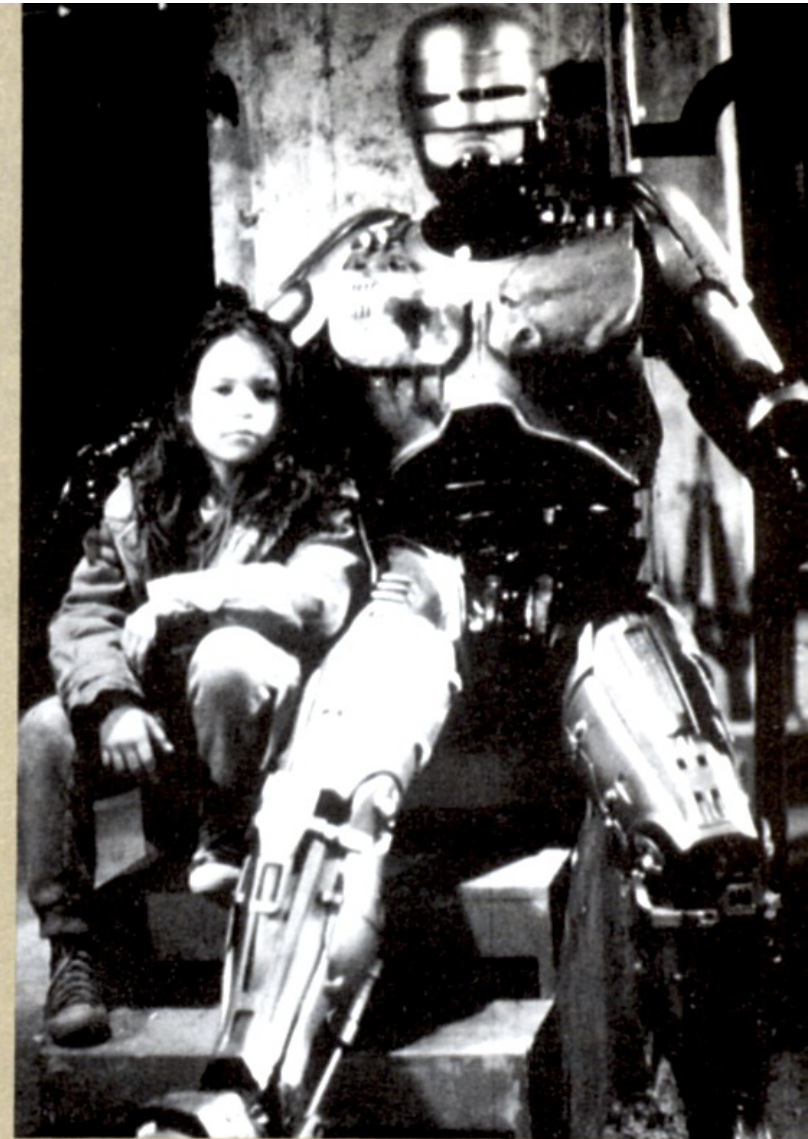
jungle-gym set...for three-year-olds. We had to go in and repaint it.

"We were prepared to find another location. If FREEJACK had not signed a piece of paper saying they'd be out of the mill by a certain date, we would have had to find another location. We found an old steel factory in Atlanta which was *amazing*. Giant machines, long since unused and rusted, and caked with dirt and big gauges and meters and clocks. It was bigger than the mill—it looked like a set from ALIEN, just sitting there. I was ready to shoot there. It would have been bigger and harder to light and probably would have taken longer to shoot." Fortunately, FREEJACK vacated the mill in time for ROBO to move in, hoist its dilapidated Rocket Motors sign, and commence shooting. All the painting and repainting actually had little effect on the site's state of decay. With predictable consistency, clothes and equipment all emerged with a uniform coating of rust-red dust.

Dekker chose Stark, a veteran of TV's CRIME STORY to design ROBOCOP 3, her first feature film assignment. Besides watching out for the competition, Stark had to grapple with a range of visual styles, from Robotechnology to high tech corporate to Japanese to the nasty punk look of tenement slums.

"[Fred Dekker] is a visual director,"

For OCP's corporate ambiance, Stark found locations with a James Bond flavor.



Robert Burke and Remy Ryan at the Old Mill, one of the locations production designer Hilda Stark had to wrestle over with the crew of rival FREEJACK.

said Stark. "He can actually draw what he wants. He wouldn't draw a set and say, 'This is what I want,' but if there was something that he wanted to change, if there was something specific that he wanted to show, he could actually draw it, which was an interesting departure for me. And he storyboarded each scene—I would say he did his homework. If there's one thing that's underestimated in this business, it's someone who does his homework."

Stark noted that Dekker's design requests were keyed to other films or Japanese comic books. "I tried to draw my high-tech stylization from contemporary Japanese designers, from Japanese stage design, from a lot of that kind of western-influenced [look]," said Stark.

Stark endeavored to get the most out of the money allotted her, but noted she didn't feel obligated to travel the same visual path as the two preceding films. "There are elements of both movies that pertain to our movie. In the world of ROBOCOP, you can kind of exaggerate reality a little bit. The big-bad corporate office can be *really* big-bad. And certainly the James Bond element came into that boardroom; that was something that Fred very specifically wanted to evoke there. He said, 'James Bond/Dr. No—war room.' That was a very bold stroke for me to grasp onto. I went for a very strong design element in the ceiling—there were lots of low angles in this movie, so ceilings were also important." □

in the movies he makes in Hong Kong. He doesn't really have an audience here in America, but he does some amazing things in terms of martial arts and gymnastics that have yet to be translated to American film. I haven't done it in ROBO 3 to the degree that I wanted to, but it was definitely an influence.

"Certainly, ROBOCOP 3 has more action than anything I've done before. Some of it, I think, is pretty spiffy. A lot of it you've seen before—I mean, how many ways can you roll a car or blow something up? But what I'm really interested in pursuing is that kind of kinetic type of filmmaking, but taking it over the top. Of course, that costs a lot of money." And money, as any executive at Orion Pictures will tell you, is definitely in short supply.



ROBO 3's troubled path to theatre screens included springtime rumors that Orion might become the latest target for a Japanese buyout. An uncomfortable situation for any media company these days, but especially so for one literally betting the bank on a satirical action-adventure film featuring the Japanese as heavies. When the issue was put to Dekker, his reply was short and tactful, "Given the plot of our movie, that would have been...interesting."

Pat Crowley's take on the situation was decidedly more upbeat, "There are times at night when you say, 'Well, I hope Sony's not going to be the place that's buying the picture,' because they might not take the way the story's set up the same way that we do... We're trying to balance it out. We certainly don't want this to be perceived as a Japan-bashing film. I think the way that we have taken the character of Otomo is more out of respect for the Japanese warrior tradition than in trying to disparage the Japanese national character."

But with the dismal critical reception of ROBO 2, is it perhaps too late for RoboCop? "I have kind of a bias against sequels in general," admitted Dekker, "because I think in many cases they're unwarrant-

ROBO'S REPERTOIRE

"Basically, RoboCop can do two things," noted Fred Dekker. "He can feel sorry for himself, or he can blow shit up. You have to give the series' fans what they expect."



Stuntman Russell Towery lit on fire in action designed by stunt supervisor Conrad Palmisano, effects master Jeff Jarvis and pyro technician Mike Johnson. Below: The agents of Robo's ignition "cyberpunks" on the streets of Old Detroit.



ed except for fiscal reasons. In the case of some, I think it's absurd. To do a sequel to something like JAWS or DIE HARD, which are based on freak incidents—I think it's really silly to have the freak incident happen again a year later. In the case of RoboCop, I don't think that's the case. It's a character; the way James Bond and Indiana Jones and Tarzan and the Frankenstein

monster and many others have a possibility for serialization, a possibility for many types of adventures. I thought that would be a challenge, I thought I could bring something to it as long as I didn't do a pastiche of what had come before."

Added Crowley, "One of the things that motivated me, or at least made me feel that ROBOCOP 3 really had a chance, was that he has a magnetic attrac-

tion for young people. He is a force against a kind of darkening of the American climate that we're all concerned about. He stands for moral justice. But somehow, I have this feeling—and I hope I'm vindicated—that there will be a lot of people who will say, 'He's back and he's decent, and he's got some great characters with him this time.' I think that will make a difference."

Less of a crapshoot is whether either producer or director will be making return appearances for ROBO 4. Both have denied the possibility. In Crowley's case, it's quite understandable: given his work as executive producer on ROBO 2, and his stint as producer on ROBO 3, he has logged no less than 32 consecutive months with the Future of Law Enforcement. After that amount of time, it is no surprise that the only thing he has planned for the near future is rest.

Dekker is more definite about his immediate goals. While he said that he certainly intends to return to genre projects—"It's certainly where my heart is"—his next effort will be a modestly budgeted feature about "some teenagers, and murder, and sex, drugs and rock and roll."

As far as the imminent release of ROBOCOP 3 is concerned, Dekker exhibited the same guarded optimism. "Lately, a lot of people who have been seeing our earlier cuts have been reacting to the relative amount of time Robo's actually in the movie, because we have a lot of other characters in this one, and I'm really excited about that. He's kind of the center of this hurricane. But there are a lot of scenes that he's not actually in, in which we meet other characters and have other things going on. When I hear complaints about that I sort of respond by saying, 'Basically, RoboCop can do two things: he can feel sorry for himself, or he can blow shit up.'

"I really believe that that's the only way to succeed with a sequel, to give the fans of the character what they expect, but then also to confound those expectations and give them something else." □



OPTICAL EFFECTS

V.C.E. did everything from blue-screen shots to the cyborg's RoboVision.

By Dan Person

One of the small core of veterans who have seen duty on all three ROBOCOPs, Visual Concept Engineering's Peter Kuran is by now able to take the demands of the series in stride. As creator of the RoboVision effects and the man responsible for compositing blue-screen elements in the films, Kuran noted that the entire exercise rarely

But the RoboVision effects are the company's high-profile contribution to the series. It's a process, said Kuran, that he and his company had to develop from scratch. The effects have evolved from the hand-drawn imagery of the first film to the automation of VCE's Macintosh graphics system.

"Originally, when Paul Verhoeven talked about RoboVision, he had no idea what he wanted to see," said Kuran. "We went through an awful lot of work to try to come up with what is finally there. The basic RoboVision process lays down two passes of the background through two different sets of mattes with lines in them. We lay the background down once, then we lay it down with the other set of lines and shift it a little bit so that the edges get jagged."

For OtomoVision, an effect similar to that of RoboVision, but tailored to ROBOCOP 3's Japanese android, Kuran decided to spice up his visuals with

Filming Robert Burke with Remy Ryan and Jill Hennessy for a blue-screen flying scene at the Culver City Studios. Below: VCE's optical explosion and composites as Robo flies to safety from the exploding OCP building, an Apogee miniature (left) digitally enhanced by Phil Tippett and a Rocco Glofre matte painting (right).

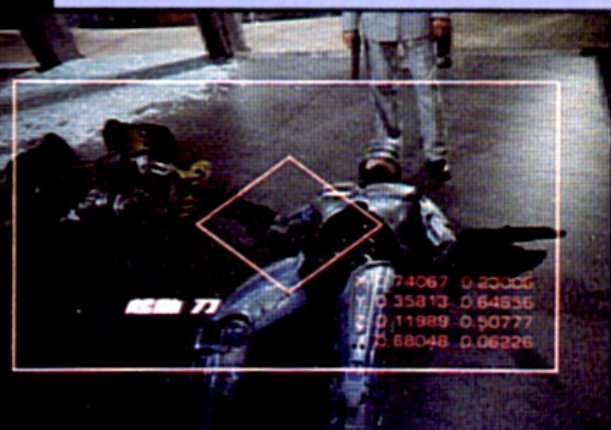


what officials at Orion may have considered a veiled reference to a rumored Japanese buy-out. The gag was abruptly short-circuited. "I was going to use the Orion 'O' from the logo, but they were watching for me. They didn't think it was funny. They immediately nixed it."

Kuran himself spent no time on the set—responsibility for the plates used in the compositing and RoboVision effects fell to Jim Aupperle (who, at the same time, oversaw the stop-

motion background plates for Phil Tippett). Beyond that, Kuran claimed that his relationship with director Fred Dekker couldn't have been better. "I'm happy that he wants to go with music from the first picture and have more of the feel of the first picture as opposed to the second picture." Does that mean that Kuran has reservations about ROBOCOP 2? Laughing, the filmmaker replied, "None that I can comment on. I liked the first one the best." □

Otomo gets a bead on Robo, who has crashed through the top floor of OCP. VCE's "OtomoVision" optical (inset) graphics rendered on a Mac system.



Filming the blue-screen element of Robo's rocket-launching arm, difficult to composite because of the smoke.

catches him off-guard. "Each time, you think, 'Well, we've got the RoboVision down. Then you find out that the director of the second one [Irvin Kershner] wants to see the type bigger, and doesn't like any of the commands and wants to change them. So then you've got to start over again."

On ROBOCOP 3, VCE was also responsible for compositing such fillips as the digital timers seen on bombs, the graphics screens matted onto laptops and the bullet ricochets that spark off Officer Murphy's stainless-steel body.

WITCHBOARD

Writer/director Kevin Tenney fashions a ghostly whodunit.

By Michael Beeler

Kevin Tenney has gotten his infamous ouija board out of the closet, dusted it off and once again conjured up the demons in *WITCHBOARD 2: THE DEVIL'S GAME*. In the sequel to Tenney's 1987 suspense thriller *WITCHBOARD*, the director hopes "to capture the imagination and terror of the original and at the same time to do something totally new.

"*WITCHBOARD* was the first film I wrote and directed out of college and was a simpler story about a girl who gets caught in the progressive entrapment of a ouija," said Tenney. "*WITCHBOARD 2*, on the other hand, is a more complex murder mystery where clues are hunted down and found, with progressive entrapment just one of the elements going on while the story unfolds. It is very fast-moving, a character-driven piece as opposed to a body count movie. More a ghost story than a horror film." Republic Pictures has the theatrical and home video distribution rights and plans to open the film later this year.

The sequel revolves around beautiful Paige Benedict, played by Ami Dolenz, (*SHE'S OUT OF CONTROL*), daughter of famed "Monkee" Mickey Dolenz, an unhappy junior accountant who finds an old ouija board and begins using it alone.

Julie Michaels (*ROAD HOUSE*, *POINT BREAK*) plays Susan Sydney, a murdered spirit who enlists Dolenz's aid.

"After the first one was so successful," said Tenney, "everybody had this idea that we should just grab any story with a board in it, slap together a sequel and cash in on it. It's that whole horror movie mentality: 'You have some gore, you have some T&A—you have a movie!' It was important to me that if we did a sequel that it wasn't just pigeon-holed, that it could stand on its own. Walter Josten, the executive producer of *WITCHBOARD* and producer of *WITCHBOARD 2*, kept in touch with me over the years but nothing happened until we both felt we were ready to get

serious about making a good movie."

Tenney began writing and directing his own movies with a Super 8 film camera when he was in the eighth grade. He was the kind of kid who would check out alleys on the way home from school as possible location shots and then enlist the drama class to come out on a Saturday to make a movie. He did his own special effects, such as heads exploding and blood squirting from an arm. "Sometimes things went really well and sometimes they quite literally blew up in my face," said Tenney. He blew up his first car while still in high school with the assistance of the local police bomb squad and a field which a farmer gave him permission to use. "Those early

Ami Dolenz, daughter of former "Monkee" Mickey Dolenz, plays an accountant-turned-artist entrapped by the ouija. Below: Tenney directs a mirror trick shot.





years really served me well," said Tenney. "By the time I got to the film school at USC, I had already learned how to make a good movie cheaply."

Tenney was working on his graduate thesis just four units from attaining his masters degree at USC's renowned Masters Program for Cinema Production, when Josten called him with an offer to both write and direct the first WITCHBOARD. Josten at that time was owner and president of Paragon Arts Productions and raised about \$1 million to make the original by forming a limited partnership with a number of friends who wanted to invest in the film industry. It was the first film Josten ever produced. WITCHBOARD was a remarkable success, considering it was a first time effort not only for Tenney and Josten but also for producer Jeff Geoffray, generating over \$20 million in worldwide boxoffice and video cassette sales. Since making WITCHBOARD, Tenney directed NIGHT OF THE DEMONS, according to the director, Republic Pictures' most successful home video release, and 1990's PEACEMAKER [21:10].

WITCHBOARD 2 was filmed entirely on location. To save money, interiors were shot in old buildings and an artist's loft in some very seedy parts of Hollywood and Los Angeles. The building in which Tenney has his office was used for a number of interiors including a bank, an accounting office and a hall of records. San Pedro was used for most of the car chase scenes, including a dramatic crash where a truck smashes through a boat and



Julie Michaels (ROADHOUSE) plays the ghost, working through Dolenz to discover the identity of her murderer.

trailer and films upside down. "Many of the shots in this film," noted Tenney, "are shots I wanted to do in the first one but couldn't do due to my inexperience and lack of a budget. We really challenged ourselves this time. A lot of the filming techniques we used are more elaborate. Even the death scenes are more spectacular."

Blue Rider Pictures, a newly formed partnership of independent producers Josten, Geoffray and former Paramount executive Henry Seggerman, is producing WITCHBOARD 2 as part of a six-picture distribution deal with Republic. According to *Variety*, "Republic's deal with Blue Rider calls for the Los Angeles-based indie distribution company to fully fund the \$2.5 million WITCHBOARD 2 as a negative pickup." Seggerman, a seven-year veteran of Paramount, oversaw the development and production of a wide range of projects for the studio, most notably the FRIDAY THE 13TH series, SCREAMERS and FLOWERS IN THE ATTIC II.

"We're interested in stories that can be told real well for under \$5 million," said Josten. Projects in development include NIGHT OF THE DEMONS 2 by returning writer Joe Augustyn. And noted Josten, "We're already starting to talk about a WITCHBOARD 3." □





FRIDAY

Celebrating

By *Chuck Crisafulli*

The mask is back. Jason Voorhees, that unstoppable, machete-swinging serial killer from Crystal Lake, makes his bloody return in the ninth installment of the FRIDAY THE 13TH films, JASON GOES TO HELL. New Line Cinema opens their new film in the series nationwide August 13, the 13th anniversary of Paramount's release of the original in 1980. Nine may be a lucky number for Jason as the new film marks the return of Jason creator and original FRIDAY THE 13TH director Sean Cunningham, this time in the role of producer. Cunningham had watched his bank account swell as the FRIDAY THE 13TH franchise became a dependable workhorse for Paramount studios, but hadn't been particularly proud of the often pedestrian pieces of entertainment that his hockey-masked killer trudged through.

Finally, 13 years after the original became an archetype for the slasher sub-genre, Cunningham has returned to the fold, and Jason is being given his ninth life. After the poor showing of PART 8: JASON TAKES MANHATTAN (1989), Paramount lost interest in resuscitating Jason for another film. But when word got out that Cunningham was interested in having something to do with the series again, New Line Cinema got excited and worked out a pay-on-delivery acquisition deal with Cunningham's independent production company. Cunningham produced and left the director's chair to



Kane Hodder as Jason in makeup by KNB Efx. Inset: Stuntman Hodder's spectacular fire gag. Left: Going to Hell at the hands of KNB's dirt demons. New Line Cinema takes over Paramount's horror movie slasher.

THE 13TH: JASON GOES TO HELL

the 13th anniversary of the horror slasher.

23-year-old first-time director, Adam Marcus. The film also features the return of Kane Hodder, in his third consecutive performance as Jason with special effects work from the goremasters at the KNB Efx Group.

Screenwriter Dean Lorey was working with Cunningham on *JOHNNY ZOMBIE* when the idea of Cunningham's return to Crystal Lake began to take shape. As Lorey told it, Cunningham had no interest in sticking to the tired formula of the sequels, but felt that if the movies were going to be made, they should be made with some style and even some humor. "Our main jumping-off point was a sense of fun," explained Lorey. "Why do people keep going to Crystal Lake? There's obviously a murderous psycho hiding in the woods. He's slaughtered these dozens of people, but nobody seems to worry about it from one film to the next. We decided that in this media age, Jason would be hunted guy number one, so he's on all the network news shows. He's a criminal at large, and nobody can find him. When people do find him, they can't kill him. That's the opening of the movie—the country is out to get Jason. Our hope is that fans of the series will like it even though it's got some humor and some new twists."

Lorey is proud of his writing work for the film, but he is equally excited about the cameo role he managed to snag during the shoot. "I'm the first Jason victim. I get my head shoved through a grate. I know my mother's going to love that."

With the release of *FRI-DAY THE 13TH: JASON GOES TO HELL*, fans of the Jason films are finally getting what they deserve: a movie that

delivers some serious scares with a sense of style and fun. First-time director Adam Marcus brought a youthful enthusiasm to the project that inspired the cast and crew to turn in some topnotch work. "There really has been an amazing camaraderie on this project," said Marcus. "People would actually stay late to work on the film because they cared about it and wanted it to be good, not just to collect the overtime."

Though *JASON GOES TO HELL* is the first feature to be directed by the youthful Marcus, his connection to the Voorhees saga actually goes back quite a few years. At age 11, Marcus ran coffee on the set for then-director Cunningham in 1979 during the making of the first film. Throughout his subsequent years of overseeing a repertory theatre company and his time at NYU's film school, Marcus maintained strong ties with Cunningham and when the latter was looking for someone to bring some fresh energy to a Jason project, Marcus was a natural choice.

"The first thing Sean said to me was that I shouldn't try to compete with other *FRIDAY THE 13TH* films," Marcus recalled. "He said, 'You're competing with *T2* or *SILENCE OF THE LAMBS* or *HAND THAT ROCKS THE CRADLE*. We want to get the same people who went to those movies to come to your movie. And if they're going to spend the same \$7.50 they spent on those others, you've got to give them something worth that money.' With that in mind, we've turned Jason into much more of a Terminator-style character. We've given him some goals to achieve by the end of the movie, and he's got a lot more personality."

Rather than trying to estab-

lish himself as a 'heavy,' Marcus maintained a friendly atmosphere on the set and welcomed suggestions from crew members about how to best get the film made. That approach worked out well for everyone, although occasionally it proved time-consuming. One day production came to a halt while the crew debated whether or not it was logical that the character of the coroner, played by Richard Gant, would have removed his surgical gloves in between scenes shot the day before. The crew was evenly divided until Marcus stepped in and settled the argument.

"I said, 'Excuse me—where are we? We're in horror movie land. If we want to get overly technical and logical, then why do we have a diner set? How and why is anyone running a profitable diner on Crystal Lake? Who wants to eat there?' We left the gloves off of Richard and went ahead with the scene."

While Marcus took a breezy approach to some of the minute details, he felt it was very important to have a strong story, characters that an audience could care about, and good-looking visuals. "It's hard today to show people something they haven't seen before, but that's the challenge of making these movies. If you can get an audience to be worried about the characters—to say 'No, don't go in the house' rather than just groaning and saying, 'Not this again'—then you know you've done a good job."

"We took a big step backwards to take a step forwards in this film. The first *FRIDAY THE 13TH* was shot on no budget, and because of that, they had no lights. The film had to end up being literally very dark. The truth is, that limitation became a great asset, be-



Hodder and festive Karl Keegan. The film's August Friday the 13th opening makes it 13 years since the original.

cause you never know where Jason, or Mrs. Voorhees, was going to come from. *PART 9* is going to have a lot of scare time. You spend a lot of time on the edge of your seat. There are a lot of times when nothing comes out of the dark—but you're waiting for it. You're begging to be scared."

Cunningham himself, who's been rather reticent about publicizing the film personally, would be hard-pressed to come up with as much enthusiasm for the project as Marcus displayed. The young director noted he's always been a genre fan, but wanted to bring some craft to the film and avoid making a simple catalogue of bloodletting. "I don't believe in the 'How many bodies can you add up?' approach," he said. "There are considerably less kills in this film, but they are all much more interesting kills."

I used the sleeping bag scene in PART 7 as a reference. You didn't really see anything in that scene, but it got the biggest cheer because the idea was great and different."

Marcus made a couple of decisions early in the project that he felt would make Jason's rampages more exciting. One was to lay to rest one of the killer's trademark implements of terror. "I wanted to get rid of the machete," he said. "Enough with that damn knife. Slitting people's throats isn't scary anymore. I wanted to think of Jason as more of a demented wrestler. He wants to kill with his hands because he likes to feel your neck snapping. Jason kills everyone in a very hands-on way in this movie."

The director also wanted to make sure that Jason had some reasons to be offing the people he goes after. "In the first film, Mrs. Voorhees had a real purpose to kill people. She was out for revenge. But over the course of these films, Jason has become JAWS. He just killed anything he bumped into. And how many times can you send the same shark out to eat teenagers' legs?"

JASON GOES TO HELL promises to explain a good deal of the Voorhees family background and will also explain some of the secrets of Jason's indestructibility. It also introduces the character of Creighton Duke, played by Steven Williams (HOUSE), a bounty hunter of mass murderers who has discovered the methods of how Jason can be killed. He gives that ugly assignment to a young couple played by John D. LeMay (FRIDAY THE 13TH: THE SERIES) and Kari Keegan (CHEMICAL PEOPLE). They have a personal stake in Jason's demise as their baby daughter has become a particular target of his. Some of the details of the script are being kept secret, but after waiting 13 years, it looks like Jason has finally been given a storyline that is as meaty as most of his victims.

"There were too many loose ends before," said scripter Dean Lorey. "I really liked the first movie and I really like the

"I wanted to get rid of the machete," said first-time director Adam Marcus. "Enough with that damn knife. Slitting people's throats isn't scary anymore."



New Blood: producer Sean Cunningham (l) with first-time director Adam Marcus. Cunningham created the series, Marcus (then age 11) ran coffee on the set.

character of Jason. He's the ultimate spooky guy in the woods. But after a while the movies just gave up making any sense. In one movie, he's this little deformed kid living in the lake and in the next, he's this lumbering psycho who's somehow gotten to be 40 years old. We tried to tie it all together and give the guy a decent mythology."

One man who appreciated the attention given to Jason this time around is Kane Hodder, who is proud to be the only actor to repeat the role. "I'm happy with the movie. It's the character I love to play the most. I've been doing stunts and some acting for 15 years now and this is by far the most enjoyable character I've had to play. Jason is the ultimate role for a stuntman. This is the third time I've worn the mask, so I figure I'm starting to get it down pretty well."

Hodder noted he was happy to learn that the new film would not feature the traditional climactic moment of unmasking. Director Marcus, after talking things over with the

effects people at KNB decided that by this point the mask has been on so long that it has actually grown into Jason's face. "He's not nearly as scary when the mask has come off," said Hodder. "Even if his face is hideously deformed, the ominous presence of the mask is what really makes the character. I'm glad we're not going to do the old unmasking thing."

Interestingly enough, while Jason's face is never revealed, Hodder's is. For the first time, he makes an appearance out of makeup as an over-confident FBI agent. "I'm a guy who has supposedly just done Jason in, and I'm talking some shit and I end up getting nailed. Indirectly, I get to kill myself off. My FBI agent is killed by a coroner who is possessed by Jason. My dialogue is kind of ironic and an inside joke. People that know it's me saying these lines are going to find it very funny."

The storyline went through several major revisions in the year of pre-production before shooting began. The final script takes the audience into the very eerie Voorhees home—an oo-

ing, decaying piece of Victoriana—but in one of the earlier drafts, Hodder was slated to appear as Jason's father in a flashback sequence. "I would have been just a regular looking, screwed up psychotic guy. It would have been fun. The way it was written, Jason as a little kid ends up killing his father. I also get to kill the writer and the director, because they both did cameos. That's probably the dream of a lot of actors."

Along with a stronger story, the audience for JASON GOES TO HELL can expect a film with a lot more visual flash than its predecessors. Director of photography Bill Dill (THE FIVE HEARTBEATS, SIDEWALK STORIES), making his first venture into the horror genre, found the film a great opportunity to explore his craft. "There are things I'm doing on this picture that I couldn't get away with anywhere else. The story requires you to be over the top and visually aggressive. We went for a stylized look with a lot of color and a lot of angular, dark images," he said.

Dill felt that though the FRIDAY THE 13THs of the past delivered both fun and fright, the look of the films was usually quite flat and uninteresting. He was given free rein by Cunningham and Marcus to experiment with the atmosphere of the movie and found that a great deal of power could be added to the scares by playing with the lighting. "The 'flat' look always turned me off. It made the violence seem more funny than horrible. I thought the lighting should mirror the terror. We used a lot of red lights to heighten the sense of violence. And anytime you see a bit of vertical light over a character, that's the death light. That's an indication that the character isn't going to be around much longer."

As a newcomer to horror work, Dill never had the feeling that he was somehow 'slumming it' on an unworthy project. "I know it's almost heresy to say so, but there's some really brilliant acting in this film. There is this sense among some people in the industry that horror films are not quite 'respectable,' but I think that's crap.

JASON'S 13TH

MAN BEHIND THE MASK

Slashing is my business: a third time's charm for stuntman Kane Hodder.

By Chuck Crisafulli

Kane Hodder is unabashedly proud to be the only actor who has worn Jason's mask more than once, and feels that he has turned in some of his finest work in **JASON GOES TO HELL**. Hodder said he would always accept the chance to play Jason, but this time around, the fact that series creator Sean Cunningham was involved with the project made it even easier to say yes. Hodder had worked with Cunningham as an actor and stunt coordinator on three of the producer's **HOUSE** film series, plus **THE HORROR SHOW** and **DEEP STAR SIX**. "We used to talk about Jason all the time," said Hodder. "I'd tell Sean that I'd done another **FRIDAY THE 13TH** and he'd ask how it did at the boxoffice."

Though Hodder feels he has perfected the physical presence of Jason, he doesn't worry too much about the killer's mind. "I don't think of Jason too much in terms of character or deep motivations. I assume that he's pretty instinctive and there aren't too many thought processes going on before a kill. I actually try to act without thinking too much during a scene. If I second-guess my actions, they might not come across as powerfully."

Hodder noted that the instinctive approach often makes the stunt work especially challenging. "In **PART 7** I had a lot of stunts to do, and one eye was



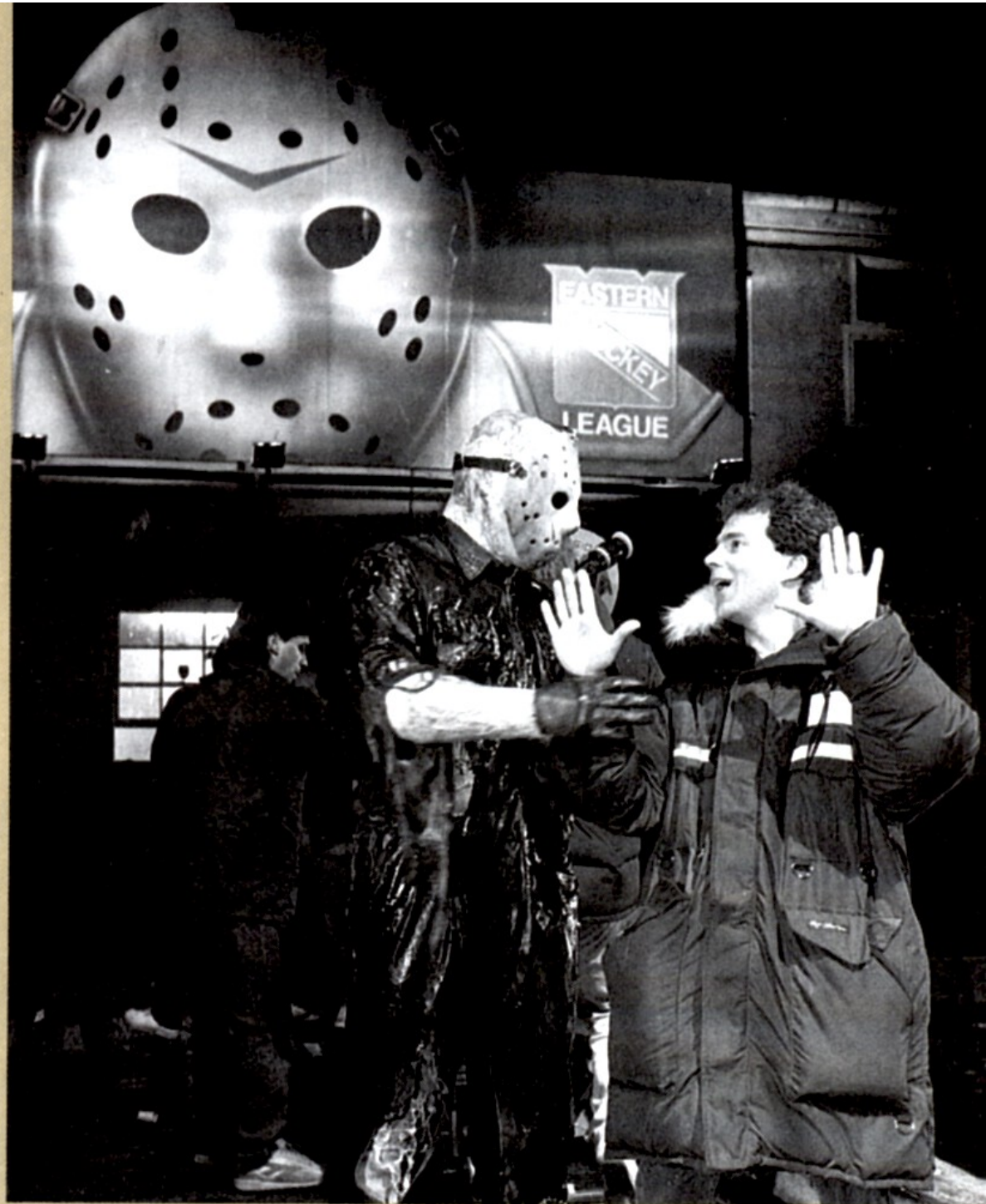
Jason's Hodder.

covered up and the other had a yellow contact lens in it. Then I had the tunnel vision of having the hockey mask on. It's a tiny field of vision, and you can't check yourself because Jason can't be tentative. You just hope that

your footing is right. My favorite fire stunt is in that film—I'm completely on fire for 40 seconds—but it was a difficult situation to deal with."

Hodder doesn't need to know what motivates Jason's murderous impulses, but he does have to psych himself up to pull off the scenes effectively. "I do a lot of growling and yelling and pounding to get my energy up for the violent scenes. It can definitely become frightening for the other actors and actresses. Most of them like having something truly scary to play off of. These are action-oriented films, and if an actor or actress is a little squeamish and thinks I'm being too rough on them—this may sound mean—it kind of pisses me off. I start to wonder what they expect from working on a **FRIDAY THE 13TH** film. Sometimes I might even get a little rougher. To get the proper dramatic response, of course."

Hodder was involved in some of the earliest meetings about the project and was relieved to see that everyone agreed that the Jason character should be approached as a straightforward figure of terror. He wasn't particularly happy that Jason had started to be used



Hodder and **Part 8** helmer Robert Hedden shoot the gag of Jason's hockey billboard look-alike. Hodder decried Paramount's cheapening of the character with humor.

for some Krueger-esque comic moments in **PART 8**. Towards the end of that film, Jason is hot on the trail of the hero and heroine, and repels some trouble-making punks simply by tilting his mask up to reveal his gruesome face. It's a moment that got laughs from the audience, but it made Hodder uncomfortable.

"That would have been fine if we hadn't also used the gag where Jason sees the hockey-masked face on the billboard," said Hodder. "They seemed funny at the time, but they were too much. Jason shouldn't be played for laughs. There are a lot of funny scenes in **PART 9**, but none of them involve Jason. I'm happy with that."

Hodder's favorite moments as Jason include his emergence from the water in **PART 7**, his fall through the staircase in that film, and the rooftop boxing sequence in **PART 8**. He is especially proud of the climactic fight sequence in **JASON GOES TO HELL**, which he promised is the best fight sequence that has been in any of the movies. His favorite kill

was the sleeping bag sequence in **PART 7**. "I went two nights in a row to big theatres to watch the film with paying fans, and when that scene came on, people were howling and standing up and high-fiving just because it was so powerfully done."

Jason has always had his share of detractors, who don't see the appeal of a non-verbal, machete-swinging maniac, but Hodder claimed the series' detractors miss the point. "Jason definitely is the hero of these films even though he's a demented serial killer. But real fans know how to watch these movies. People that aren't horror fans might watch a crowd cheering these films and think, 'That's sick.' But the true fans realize that the whole idea is ludicrous and over-the-top. They can enjoy the excitement of it without taking it seriously."

Hodder can't wait to watch the crowd's reaction to **PART 9**, but he noted he sometimes has trouble appreciating his own work. "When I'm in the theatre, I don't see myself acting. I see Jason. He scares the shit out of me sometimes." □

The interesting thing is that when I would tell somebody that I was working on a FRIDAY THE 13TH, they would say, 'All right' very excitedly, and then look around nervously to see if anybody had heard them."

FRIDAY THE 13TH films have always served as an important training and proving ground for makeup effects crews. From Tom Savini's lopheaded Young Jason to Carl Fullerton's long-haired freak and on through to John Buechler's spine-twisted behemoth, effects men have enjoyed experimenting with Jason's horrible appearance. This time around, the task fell to esteemed KNB Efx whose work has splattered across the screen in films like BRIDE OF RE-ANIMATOR, MISERY and LEATHERFACE: THE TEXAS CHAINSAW MASSACRE III. An early version of the PART 9 script had the title HEART OF DARKNESS, which would have been an easy jump for KNB since they also worked on ARMY OF DARKNESS, TALES FROM THE DARKSIDE and DARKMAN.

Howard Berger and Bob Kurtzman, who, along with Greg Nicotero, head KNB Efx, were among those who were doubtful at first about the quality of a ninth chapter for Jason. "Initially we weren't very excited about working on a FRIDAY THE 13TH," said Kurtzman, "but then we got the script and it wasn't just, '...and he slits her throat,...and then he sticks an arrow through her eye.' It had a lot of cool stuff in it. So we said, 'Hey, wait a minute. This thing looks good.'"

"We got a tremendous amount of stuff," continued Howard Berger. "This movie definitely has the most effects of any FRIDAY THE 13TH movie, which usually just has Jason and a few kills. There are quite a few fantasy elements this time, so we got to design and create some monster stuff. We have a lot of effects for the big end sequence, but basically our work plays through the whole movie. We did suits, makeups, puppets and miniatures. It's a great showcase for us."

“There’s nobody who has sex and dies,” said K.N.B.’s Howard Berger. “There are quite a few fantasy elements this time. It’s not just Jason coming around a tree”



In-joke cameos, Kane Hodder as the security guard watching scriptwriter Dean Lorey flash his I.D. as the pathologist who is possessed by Jason at an autopsy.

Berger noted he knew the script was a winner when he noticed that it made one particular departure from the other films. "There's nobody who has sex and dies. There's no nerdy kid who's never had sex and no wiseguy kid who's always talking about sex. It's not just Jason coming around a tree. There's no drinking and no smoking. It's just non-stop monsters and action. That's because Sean Cunningham is involved and also because Adam Marcus is a horror fanatic. He took everything he always wanted to see in a horror movie and put it into this one. It's almost all the same kinds of stuff that we always wanted to see in a movie. We got the chance to use things we'd been wanting to do for a while, and we also got to use some wilder things that had been cut out of other films. For us, it's a perfect piece of entertainment."

As for the bloodier effects, the crew enjoyed having a free hand, but knew they had to be careful. "We were very concerned about stuff getting cut out of the film to get the [R]

rating, and so were Adam and Sean," explained Berger. "There's talk that there might be a director's cut, with all the bloodiest stuff left in, but we tried not to do anything that we knew would get cut out. We were very careful about the way we executed things."

With so much care being given to the story and the look of the new film, and with composer Harry Manfredini returning to add an ominous score to the proceedings, FRIDAY THE 13TH fans should finally be getting the film they've been waiting for. Adam Marcus said that the challenge to treat the audience with respect and give them their money's worth was a major inspiration.

"Especially in this age when you've got eight cable channels showing movies all the time, and video stores full of everything that's ever been made, there's no point in making a meaningless sequel. It's a shame that a lot of horror filmmakers think to the lowest common denominator rather than to the highest. I'm young and inexperienced, but it looks

to me like horror movies give a director the greatest amount of creative freedom. When people pay money to see a horror or science fiction film, they're willing to put aside all the rules they bring to other movies. You can do anything, as long as you establish an interesting premise and stick to it. If the director does his work well, the audience will believe what they're seeing and have a great time."

Marcus, and virtually everyone else involved in the production, seem to believe that JASON GOES TO HELL will deliver a great time to the people who come to see it. Marcus noted that, for fans of the series, "this is the one to see." Mike DeLuca, president of New Line, is equally happy with the Jason saga this time around. "It's a stylish film and it's a lot of fun," he said. "We feel that Sean and Adam found a way to reinvent this thing and give it life."

Of course, if PART 9 is a bloody success, that brings up the possibility of PART 10 and beyond. Cast and crew were tight-lipped about how PART 9 leaves off, but rumor has it that there may be an appearance by New Line's other killing machine, Freddy Krueger. Jason and Freddy were almost teamed up for a film several years ago, but talks between Paramount and New Line could never get past the business stage. With both maulers now at New Line, there's no need for contractual wrangling.

Kane Hodder isn't giving anything away, but he promised to stick with the FRIDAY THE 13TH films for as long as they run. "I could never and would never say that any FRIDAY THE 13TH is the final one. This movie has a real good twist at the end. The FRIDAY THE 13TH movies have never had a good kickass ending. This one has a kickass ending. Real good. I wouldn't be surprised if we're not done with this character and I'll always want to continue with Jason. I've talked to some of the other guys who played him and they were lukewarm about it, but I've always been very excited about it. That's the most fun I ever have doing a film. Hopefully, we're not done." □

JASON'S 13TH

KNB MAKEUP EFFECTS

Wretched excess is the whole idea for Kurtzman, Nicotero and Berger.

By Chuck Crisafulli

Although initially hesitant about getting involved in a FRIDAY THE 13TH project, KNB Efx, headed by Howard Berger, Bob Kurtzman and Greg Nicotero, ended up being proud of their work for JASON GOES TO HELL. "We had a very free hand designing things," said Berger, "and Adam Marcus was over at the shop almost every day of pre-production. We've never had a

operated," said Berger. "We even have a radio-controlled beating heart. The actor had to handle it while it was beating, so we couldn't use cables or air bladders. We've done hearts before, and always had trouble with bladders popping or where to hide the cables and tubes. With this one, we just flicked a switch."

The team also had the chance to work up a fair number of gore gags. "There are heads exploding and that kind of thing," said Kurtzman, "but I think it got done a little better than you're used to seeing in a FRIDAY THE 13TH movie. There's an actress who gets smashed in the face by Jason and her whole face caves in. Normally, you would just cut to a static head for the effect, but we built a really detailed mechanical head that's a lot more effective."

KNB worked closely with actor Kane Hodder to design the body suit and face makeup that would be used for Jason.



KNB's colorful incredible melting man, a puppet of Andrew Black as patrolman Josh, the result of coming into contact with the toxic waste contaminated Jason.

Hodder's main complaint with the makeup used in the previous JASON TAKES MANHATTAN was that the hockey mask was bigger than his head. He helped the effects crew to duplicate the mask from PART 7. Kurtzman didn't mind having the extra input from the actor. "People think that these monsters are just guys in suits, and that anybody could do it. But Robert Englund as Freddie or Kane as Jason bring a definite style to the character that no one else could ever do."

Some shots that were elabo-

ately storyboarded turned out to be too expensive to shoot full scale, so KNB suggested using some of the forced perspective tricks they had recently mastered on the set of DOPPELGÄNGER. Berger was happy to have a successful FRIDAY THE 13TH shoot under his belt, but noted that the final test of his work comes when the film opens. "The big pay-off is to go opening weekend and see the film with a paying audience. If people are yelling and screaming, then we know we did our job well." □



The Hellbaby, an ALIEN-like slug that bursts forth from a possessed victim to grow into the Crystal Lake killer.

director do that before, but it was great."

Though previous films have been a fairly simple series of Jason's killings, the script this time around offered more opportunities for the effects crew to stretch out. Some sequences feature a materialization of Jason's evil soul, which is a creature that grows through several stages of development. KNB found itself required to execute a tremendous amount of sophisticated puppet work to pull off these effects. "The monsters are cable controlled and radio



The series staple, violent death as a result of promiscuous sex, KNB's dummy torso gets ripped in half by a fence post. For Jason's fans the grand gulgnol effects artistry is just good clean fun.



BODY SNATCHERS

The saga of building pods on location in Alabama.

By Keith Holder

Asked about the special effects in *BODY SNATCHERS*, director Abel Ferrara simply shrugged. "We've got Burman"—as if that said it all. Maybe it does. Tom Burman made his name 25 years ago doing monkey makeup on the still-impressive *PLANET OF THE APES*, then opened Hollywood's first studio devoted solely to the design and creation of makeup special effects. His work for *BODY SNATCHERS*, Ferrara's remake of Jack Finney's science fiction classic, maybe on view this summer though Warner Bros has twice postponed the film's release.

Burman noted that he was the first to receive on-screen credit for makeup effects. Such artists as Rick Baker and Stan Winston have followed in his footsteps. Burman's credits include *CAT PEOPLE* (which remains one of his favorites) and the 1978 version of Finney's *INVASION OF THE BODY SNATCHERS*, a film on which he performed yeoman service, working with little time and within the constraints of a tight budget.

Noted Ferrara, "The thing about special effects is the manner in how it's shot, where it's placed and how you use it. But we're going to do a lot of action, too. It isn't going to be just special effects."

A major component of the film's effects is, of course, the body snatching pods themselves. These were replicated to Burman's specifications by Matt Marich and Star Fields on location in Alabama. "Originally they wanted 50 pods," said Fields. Then they decided they



One of the pod bodies begins to disintegrate, effects supervised by makeup veteran Tom Burman.

wanted a hundred—just to fill the trucks. But once we hit a hundred, the producer just said, 'Keep going.' Tom designed the prototype, and they wanted different sizes, so, going off his design, Matt sculpted the rest."

As humidity, cold or any extreme of temperature affects the latex casting, heaters were set up inside the Alabama shop in order to maintain a constant temperature of approximately 90 degrees. Raw pod-making materials had to be shipped from Los Angeles, some of it by ground transportation because it contains hazardous chemicals. Marich confirmed its volatility. "It's a pretty toxic paint that we're using because we wanted to be sure that once we start working in the swamp that it doesn't rub off. Heck of a buzz from it. We had to go home early a couple of days."

As a major part of the film is swamp-related, the pod-design must reflect that in terms of appearance, size and weight. Noted Marich, "We're making about 70 'hero' pods which can be used for people carrying them. We're spending a little more time on

these pods. They're going to be dressed with all sorts of mud and moss. Added Fields, "The pods turn somewhat translucent in their most mature stage. They grow to 3 or 4 feet. Burman's handling the heavy effects makeup. The pods turn somewhat translucent."



The pods are discovered in a swamp by the military and take over an army base. Toxic fumes emitted in making the props left the effects crew light-headed.

From what does one construct a pod? "These are, mainly, just an AB urethane-type foam," said Marich. "We're also making about 75 of the rigid lightweight foam ones because when they're harvesting them, they have big nets and so we had to make some light enough to be carried."

With a touch of graveyard humor, Marich added, "We're looking forward to shooting in the swamp because the water moccasins are out now—and the alligators. We ordered our hip-waders today, and everybody's buying guns."

Burman was not on the set continuously, but he did arrive in order to supervise one of the movie's most startling effects:

in which female lead Gabrielle Anwar shoots her "father" and he appears to deflate, leaving nothing but his glasses, ring and bloodstained clothing. The craftsmen achieved this effect molding a likeness of actor Terry Kinney's torso and then attaching a suction device which reduced the body to virtually nothing.

Marich hoped the reaction on the set to his pods is indicative of the response they will evoke in theatres: "They're already becoming a hot item. We've had four stolen." □

In the base infirmary, pods assume for forms and identities of sleeping victims. The oft-postponed Warner Bros release is tentatively set to open this summer.



REVIEWS

Time loop fantasy a virtuoso display of cinematic storytelling

GROUNDHOG DAY

A Columbia Pictures release of a Trevor Albert production. 2/93, 103 min. In Dolby and color. Director, Harold Ramis. Producers, Albert & Ramis. Executive producer, C.O. Erickson. Director of Photography, John Bailey. Editor, Pembroke J. Herring. Production designer, David Nichols. Art director, Peter Lansdown Smith. Set design, Karen Fletcher-Trujillo. Costume designer, Jennifer Butler. Music, George Fenton. Sound, Scott R. Thomson. Screenplay by Danny Rubin & Ramis from a story by Rubin.

Phil	.....	Bill Murray
Rita	.....	Andie MacDowell
Larry	.....	Chris Elliott
Ned	.....	Stephen Tobolowsky
Buster	.....	Brian Doyle-Murray
Nancy	.....	Marita Geraghty
Gus	.....	Rick Ducommun
Ralph	.....	Rick Overton
Doris the Waitress	.....	Robin Duke

by Thomas Doherty

When Woody Allen confronts his own mortality in *HANNAH AND HER SISTERS*, he contemplates the implications of Friedrich Nietzsche's Law of Eternal Recurrence. The German philosopher—who not coincidentally ended his life in an insane asylum—postulated that, time being infinite and experience being finite, eventually every possibility would be played out and every existence would ultimately start up again, that after death, life would run again and again in a never-ending loop. Which means, Allen realizes hopelessly, that he'll have to sit through the Ice Capades again.

Allen's mesh of the mundane and the metaphysical is the extended hook for Harold Ramis' *GROUNDHOG DAY*, a quite funny and warmly loopy "time loop" fantasy. The center of attention is not the meteorological rodent but the meritorious Bill Murray, herein solidifying his position as America's most likeable screen comedian. Neurosis on screen and in court has taken the laughter out of the Woodman.

Murray plays Phil Connor, a supercilious weatherman at Pittsburgh affiliate WPBH, whose side-of-the-mouth wisecracks before bluescreen backdrops barely contain his true misanthropy ("People are morons"). With his new field producer, the lovely Rita (Andie MacDowell) and the clodhopper cameraman Larry (Chris Elliott, who has apparently gotten a life), a reluctant Phil makes another forced sojourn to Punxsutawney, PA for the February 2nd shadow dance from the forecasting ferret. On the appoint-



Bill Murray dazzles Andie MacDowell and the crowd, the cynic who spends the same day over and over again learning the keyboard, as well as how to live a life.

ed morning, the digital cards of his radio alarm flip over from 5:59 to 6:00, catching Sonny and Cher in mid-croon through "I Got You Babe." Forced to stay another day by a furious blizzard, Phil discovers the next morning that the whole thing starts up again.

At first Phil is befuddled by the temporal trap. Then he exploits it, robbing money and seducing females. Next, in existential torment, he tries to kill himself. Finally he comes to appreciate the dynamic possibilities of living in the moment, any moment.

Two interesting cultural referents are burrowing beneath *GROUNDHOG DAY*. First, at some deep medulla level of American culture, the popularity of the time loop film (*BACK TO THE FUTURE*, *BILL AND TED'S EXCELLENT ADVENTURE*) has something to do with the communications revolution wrought by the plague of videotape machines and camcorders abroad in the land. Suddenly, any human who can point a lens and hit a button has the power to preserve, rewind and examine favored portions of his existence, to experience the moving images of a life again and again and again, even to doctor bar mitzvah and wedding videos in post-production (and to bore friends to tears with the playback). No wonder so many people picture life as a seamless video

web with no past, present and future, just a continuous cable matrix, a televisual version of cyberspace. The second leitmotif peaking out from under *GROUNDHOG DAY* predates video technology—the theatrical or soundstage rehearsal, where actors say the same lines and mime the same gestures in the same part again and again, playing the scene the same yet differently each night.

Director Harold Ramis has come a long way, fortunately, from *CADDYSHACK* (1980), where he and Murray first tangled with a pesky groundhog. Purely as a technical achievement—not in the sense of special effects (the film has none) but in cinematic smarts, as a virtuoso display of visual storytelling that manages to keep a complex time loop scenario straight and comprehensible—*GROUNDHOG DAY* marks an evolutionary leap forward from the cartoonish grotesques and locker room humor of his earlier work. Exploiting the confluences of video culture and riding on the nanosecond-quick perceptions of the channel surfer, Ramis pushes the narrative forward by rewinding key sequences and inserting minor "edits"—Murray's different reactions to the selfsame straight lines of everyone else. Later the film branches out from the opening sequence (the first, core "groundhog day") as Phil explores Punxsutawney and exposes him-

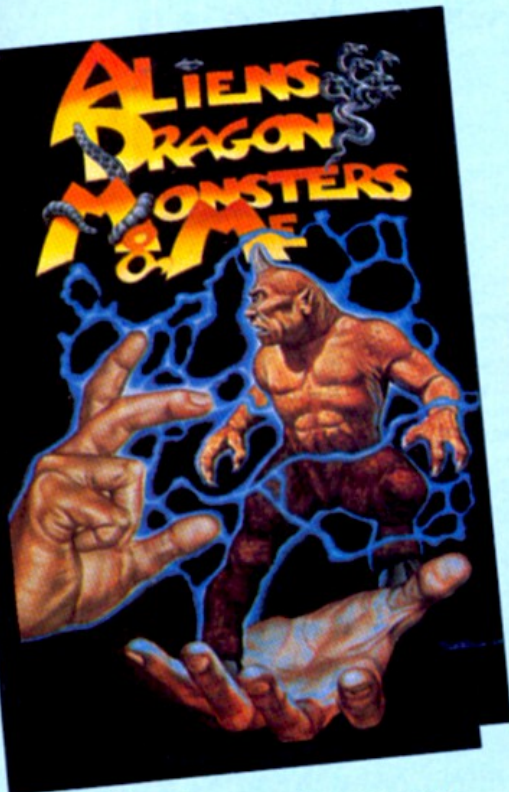
self to life-fulfilling (as opposed to life-filling) experiences. Rather than embroidering on the familiar pattern, Phil starts to create whole new patterns out of the limited piece of earth and time allotted him—kind of like, well, life.

The trick is to play engaging variations on the theme without settling into mere soul-deadening (and audience-alienating) repetition, while condemning Phil (and us) to begin each day to the same Sonny and Cher golden oldie (talk about an operative definition of hell). Thus as the film progresses, the town becomes a familiar cosmos and the cast of characters brushed by and aside in earlier passbys are lent depth in repeated inspection. A good thing too, for the supporting roster comprises an A-team of comedy-TV utility players—Robin Duke, Rick Ducommun, Rick Overton, Brian Doyle Murray, and Ramis himself in a quick cameo as a squinty doctor.

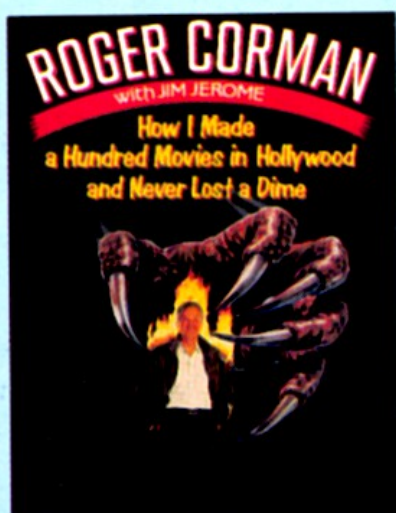
As Phil's unit producer and ultimate salvation, Andie MacDowell gets better with each viewing. She permanently erases her model-slash-actress onus. In a series of quick cuts, Phil woos Rita—pumping her for information, storing it, and then using it the next day—which she has no memory of. As for Murray, who is on screen virtually every frame, this is his strongest, most fully realized performance—he brings off the spiritual transformation that eluded him in *SCROOGED*.

Danny Rubin and Ramis' screenplay is razor-sharp and witty (although one never knows how many of the lines are crafted for Murray and how many he blurted out in rehearsal). It is also, cumulatively, quite moving. The final reel offers absolutely no explanation for Phil's time tunnel purgatory—perhaps the surprise blizzard that disrupts the unit's trip back to Pittsburgh, maybe the homeless guy who dies despite Phil's best efforts—but no lame cosmic vortex or supernatural being makes a climactic entry to account for the mystery or deliver a timely lesson. Like Phil, the viewer comes to the conclusion that his hell on earth will be over when he finally lives the day right. □

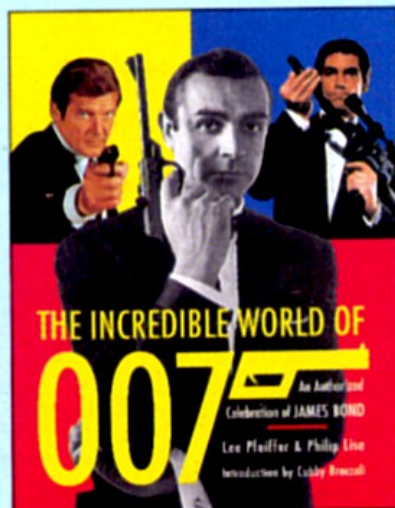
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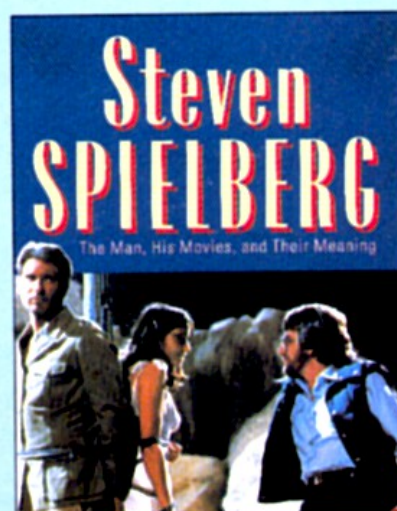
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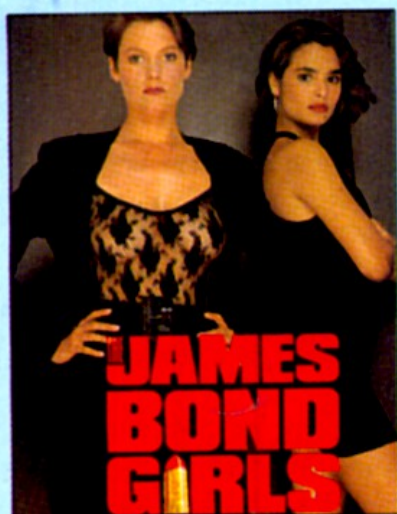
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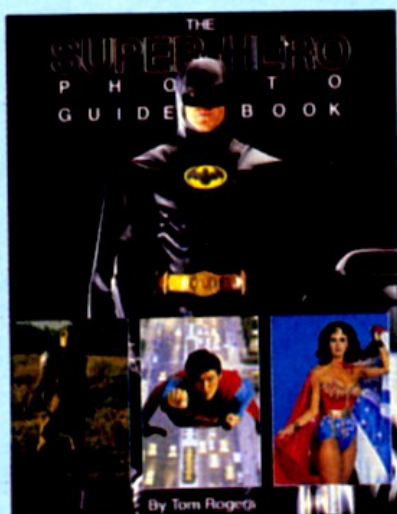
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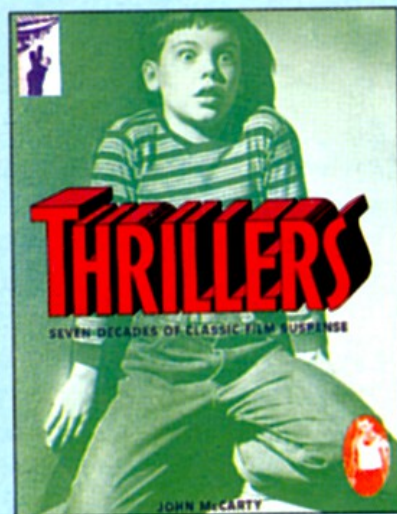
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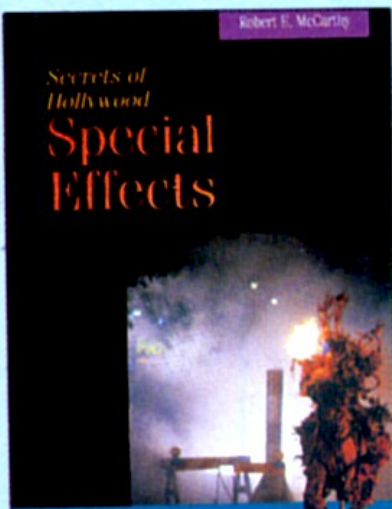
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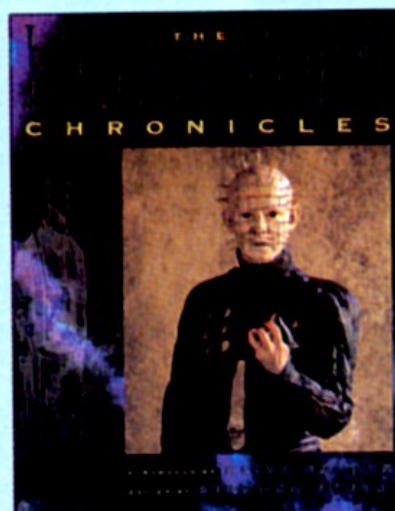
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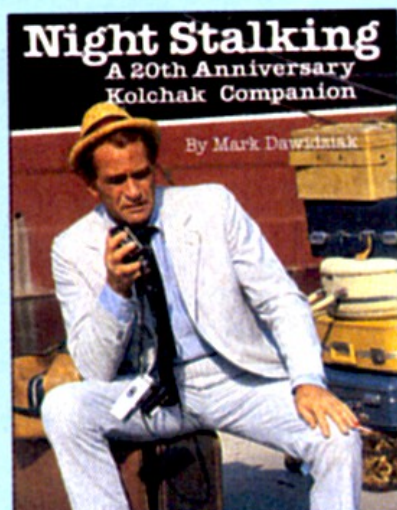
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FILM RATINGS

- Must See
- Excellent
- Good
- Mediocre
- Poor

ARMY OF DARKNESS

Directed by Sam Raimi. Universal. 2/93, 77 mins. With: Bruce Campbell, Marcus Gilbert, Embeth Davidtz.

Weakest installment in the EVIL DEAD trilogy, with more of the same childish, comic book antics, nonplot, and a move to attract mainstream audiences by toning down the gore. Put-upon cowardly hero Ash (played with masochistic splendor by Bruce Campbell) is whisked back to medieval times where he must defeat an Army of the Dead (led by his evil twin) after unwittingly calling them forth from the *Necronomicon*. Like the others, there are endless homages to early horror, science fiction and even the Three Stooges, with director Sam Raimi's characteristic, deliriously frenetic camera work. But the climactic battle is interminable and the denouement redundant—making this a fitting demise (hopefully) to this kind of rudimentary bubble gum horror. Despite the humor, the violence makes it not really suitable for the very young.

● Les Paul Robley

THE ABYSS: SPECIAL EDITION

Directed by James Cameron. 20th Century Fox. 3/93 (1989), 171 mins. With: Ed Harris, Mary Elizabeth Mastrantonio, Michael Biehn.

Another major Hollywood film that did so-so boxoffice trying to recoup its investment by adding scenes for the video version, re-issued as a director's cut theatrically as a means of cross-promotion. Added on is 27 more minutes to James Cameron's already interminable two-and-a-half hour "Close Encounters of the Wet Kind" as the crew of an underwater oil rig investigate strange happenings in the Cayman Trench. The romantic meat of the story is buried beneath all manner of high-tech underwater gadgets (many of which appear quite miniature) and a ridiculous ending that will leave you wondering if the filmmakers strayed in the deep too long. Some of ILM's CGI tidal wave footage is awesome; other shots look cheesy but should no doubt play okay on the small screen. One wonders why Cameron chose to edit that climactic footage over other ponderous scenes involving the story's queen bitch (Mary Elizabeth Mastrantonio) and her ex-husband Bud (Ed Harris). Climactic scenes of the latter pleading with the aliens to give Earthlings another chance echoes Capt. Kirk at the end of a STAR TREK episode.

●● Les Paul Robley

HEARTSTOPPER

Directed by John A. Russo. Tempe Video. 3/93, 96 mins. With: Kevin Kindlin, Moon Zappa, Tom Savini.

Writer John Russo, whose solo filmmaking efforts have never come



How much underwater drama can you stand? Todd Graff (who went on to script *THE VANISHING*), Elizabeth Mastrantonio and Ed Harris in *THE ABYSS*.

close to equaling his collaborative work with George Romero on *NIGHT OF THE LIVING DEAD*, deserves praise for this ambitious, low-budget film made in Pittsburgh. Russo does not restrict himself to a simple, linear storyline focusing on one or two main characters. Based on one of his own novels (*The Awakening*), the film is long, complex and involved—perhaps too much for its own good, since there are certain plotlines that are never resolved, and others which just don't seem to belong. Aside from these gaps in logic and continuity, the film is surprisingly well-done. During the American Revolution, a Tory physician (Kevin Kindlin—quite good in the role) is hung for witchcraft as a result of his scientific investigations. Accidentally resurrected in modern-day Pittsburgh and making a remarkably quick adjustment to the new world, Kindlin discovers he has become a quasi-vampire (no fangs, just a sharp little scalpel to draw blood from his victims). Soon he is locked in mortal combat with the sinister descendant of his own brother, falls in love with writer Moon Zappa (in one of the few under-developed roles), and is pursued by obsessed cop Tom Savini (who also supplied the special makeup effects and stunts). Michael J. Pollard has an amusing cameo role as a vampire expert. Production values are good, with period scenes well-staged, and adequate effects.

●● David Wilt

H.P. LOVECRAFT'S THE UNNAMABLE II: THE STATEMENT OF RANDOLPH CARTER

Directed by Jean-Paul Ouellette. Prism Pictures Video. 3/93, 103mins. With: John Rhys-Davies, Mark Kinsey Stephenson, Charles Klausmeyer, Maria Ford.

Picking up from the ending of the 1988 original, the sequel follows nerdy student of folklore, Randolph Carter (Mark Kinsey Stephenson), who spirits away the *Necronomicon* and entices a professor (John Rhys-Davies) to explore cemetery catacombs in search of the creature who just killed four students. It's another misfired attempt to do Lovecraft in a modern setting, though an improve-

ment on the original, with a bigger budget.

The culprit is the harpy from the original film (Julie Strain, in a suit by R. Christopher Biggs), a creature from another dimension that has possessed 300-year-old Alyda Winthrop (Maria Ford). With Ford set free, it's a leisurely race to find the missing pages of the *Necronomicon* before the creature reclaims her. Peter Breck plays a sheriff and David Warner makes the briefest cameo as an Arkham native who is part of a town-wide cover-up of all things supernatural. Ford, playing several long scenes in the nude, talks pidgin English and fluent Cthulu. She's great at the gibberish but comes off way too modern to be otherwise believable.

●● Judith Harris

MIDNIGHT 2: SEX, DEATH AND VIDEOTAPE

Directed by John A. Russo. Tempe Video. 3/93, 68 mins. With: Matthew Jason Walsh, Jo Norcia, Chuck Pierce.

Offensive and inept shot-on-video feature which passes itself off as a sequel to John A. Russo's 1980 directing debut, appears to have been made in one weekend by uncaring, untalented amateurs. The earlier film was cheap, drab and unpleasant and Russo's sequel is no improvement. Matthew Walsh, who also wrote the musical score, plays a smart-ass psycho, the sole survivor of the blood cult family of the earlier film. With a video camera, he tapes people while he tortures them, then he kills them. Russo fails to develop the theme of video voyeurism and sadism beyond the lamest kind of expository filmmaking, amateurishly accomplished. Lacks even the exploitative pleasures of a Hershell G. Lewis, with hardly any nudity or gore.

○ David Wilt

PROTOTYPE X29A

Directed by Phillip Roth. Vidmark video. 1/93, 97 mins. With: Lane Lenhart, Robert Tossberg, Brenda Swanson.

Cheap but oddly interesting dystopian film which borrows from *THE TERMINATOR* and *ROBOCOP*. In the middle of the 21st century

robots called "Prototypes" are created by the government to destroy superhumans called "Omegas." One Omega survives, and 20 years later she becomes the target of a Prototype who just happens to be the half-human remnant of her boyfriend. The film starts slowly, but eventually the various plotlines converge and the previously unexplained actions of the characters start to make sense. The special effects and other production values are spare (much of the film is shot through colored filters, making the future seem pretty ugly)—the Prototype suit is a cross between *RoboCop* and the Imperial Troopers in *STAR WARS*, but doesn't really do that much. Deserves credit for trying to inject some characterization and dramatic conflict despite the low budget.

● David Wilt

TAINTED BLOOD

Directed by Matthew Patrick. USA Network. 3/93. 120 mins. With: Raquel Welch, Alley Mills, Keri Green, Natasha Gregson Wagner.

Raquel Welch as author Elizabeth Kane decides to base her next book on the murder of a couple by their teenage son and his subsequent suicide. Still gorgeous, Welch looks like she has had a meeting with H. Rider Haggard's Ayesha. Her research leads her to realize that the murderous act was the result of a hereditary disease, triggering a search for the boy's twin sister who has the same killer instinct and may strike at any moment. This neat little thriller directed by Matthew Patrick makes a valiant effort to conceal the killer's identity and keep the level of interest high as one revelation after another sets the pendulum swinging between the suspects. Natalie Wood's daughter, Natasha Gregson Wagner, plays Lissa Drew, an adopted girl with an abusive alcoholic foster mother.

●● Dan Scapperotti

TO SLEEP WITH A VAMPIRE

Directed by Adam Friedman. New Horizons Home Video. 1/93, 76 mins. With: Scott Valentine, Charlie Spradling.

Uncredited but very close remake of *DANCE OF THE DAMNED* (1990). The problem is that neither film is very interesting, consisting as they do of an extended dialogue between a world-weary vampire (Scott Valentine in this version) and his intended victim, a cynical topless dancer (Full Moon alumnus Charlie Spradling). Valentine kidnaps Spradling, hoping to learn more about the daylight world he can never experience, but he makes it clear that he'll drink her blood at dawn, regardless of whatever relationship develops over the course of the long night. The problem is that neither character is sympathetic and their conversations are boring and unpleasant, rather than touching, witty or profound. Valentine has two expressions, a vacant stare and a surly sneer, and is not at all magnetic or passionate. Spradling is a shrewish loser despite her physical attractiveness. This may be the only vampire movie where *no one* ever is bitten!

○ David Wilt

DON'T PANIC!

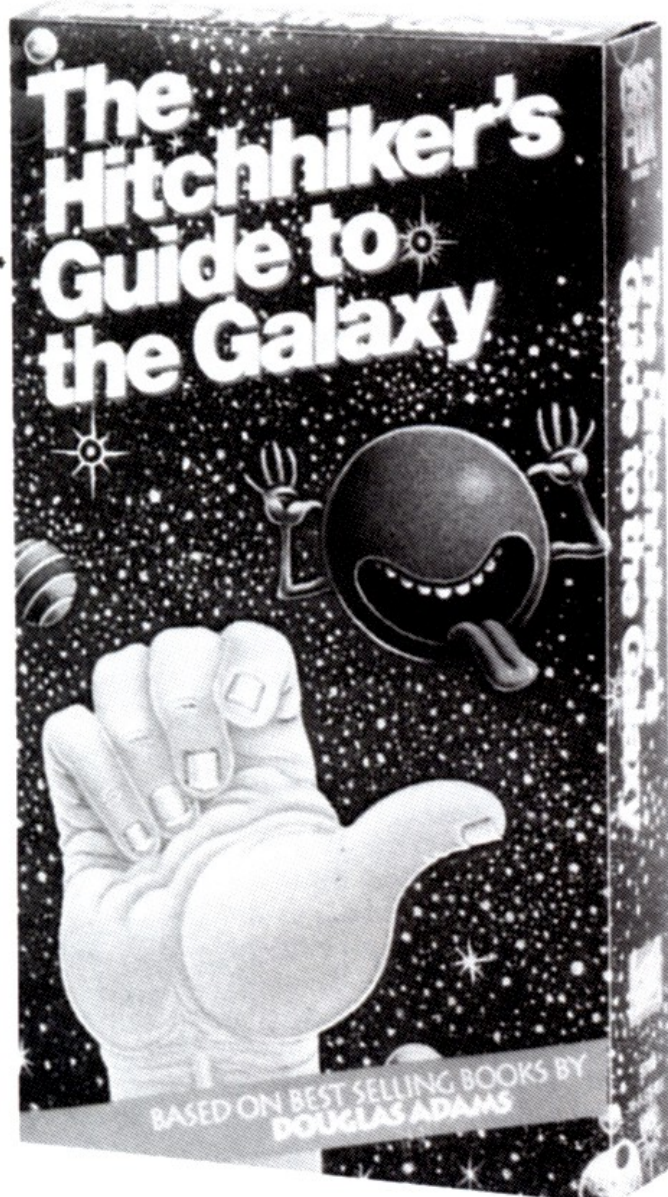
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DINOSAURS ATTACK!

continued from page 15

campy Saturday morning cartoon and they decided to go that route with the feature. So now the character I 'played' in the cards very closely resembles the scientist in MYSTERY SCIENCE THEATRE—he's goofy, and he has an assistant he keeps hitting on the head. It's the Jay Ward approach to DINOSAURS ATTACK!, I suppose; putting it less flatteringly, it's the Bill Dozier approach!

"I think they're waiting for JURASSIC PARK to hit big. Then they can come in with what will be seen as a parody of that. I see their logic, because with all these dinosaur movies, a parody will be inevitable. If it were up to me, it would be a feature-length animated film for the Fox Network, with the same team that's doing BATMAN. Of course, you'd have to cut down on the gore..." □

CARNOSAUR

continued from page 23

There are some truly horrifying things in our film that would be disturbing to little kids and perhaps to adults, too."

According to John Carl Buechler, who provided the film's creatures and carnage, "Roger stressed that he wanted to go for an NC-17, at least for one version of the film, so there is no sparing the amount of viscera we were asked to provide."

Buechler used in-camera effects to combine his dinosaurs with the actors: full-scale versions, men in suits and puppets shot with forced perspective. "This ain't like a Harryhausen movie—I loved them, but they were family-oriented," said Buechler. "The approach here is more like ALIENS. How many seconds do you see the Queen Alien on screen for any specific cut? This movie is structured like a dark horror film; consequently, when we designed the creatures, our approach was to make them look great for a few seconds, as opposed to mediocre for a long, boring shot." □

PREHYSTERIA

continued from page 31

They're a source of wonder, but they don't really effect much of what happens. The story could almost be about five puppy dogs." Allen laughed.

"Directors are always talking about how their pictures are not about special effects; how they have a new story to tell. But, invariably, when the picture comes out, the only thing that keeps it interesting are the special effects. They're the oasis in the desert." □

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LETTERS

SEND IN THE CLOWNS

What's up with New Line Cinema? Why would they say that FRIDAY THE 13TH: PART 9 is coming out March 12 [23:6:44] and then it doesn't? I should have known something was wrong when I didn't see any previews on TV. So now when is it coming out? August 13? Great, now I have to wait five months for it. In the future, I wish New Line Cinema would give a release date and have it be accurate. If Jason and Freddy didn't have contracts there, I'd want to send them both after whoever made the mistake.

James W. Marcel Jr.
Cranston, R.I. 02910

[The question is not why did they postpone it, but why did they ever consider March 12? Apparently, it was to accommodate the rushed release of NIGHTMARE ON ELM STREET VI in late '93. That's now been put off, and the rumor is that New Line topper Bob Shaye and Wes Craven have patched up their differences and that Craven is back as writer and director of the new sequel.]

ABANDON SHIP! ABANDON SHIP!

Exactly what gives with Mark Altman's criticism of Michelle Forbes deciding to pursue a feature career rather than condemn herself to a seven-year contract with DEEP SPACE NINE, an unproven and so far marginal television series? Altman hints at Forbes being "foolish" for not jumping on the DS9 bandwagon (as if this was her only chance at an acting career), yet in the next breath credits her as the basis and driving force for an entire series. Cut Michelle some slack, Mark!

I must also agree with Matthew Mielke's letter [23:6:62] with regards to THE NEXT GENERATION's degradation. Wow! I've been a fan of STAR TREK for over 25 years, but I've never seen such bland performances before this latest season. I knew that the Enterprise was heading off course when Michelle Forbes left the helm, but this is ridiculous!

Leo Bigley
San Mateo, CA 94402

WHAT'S IN A NAME?

As a specialist in the languages

and cultures of the Near East, I wondered about the background of Siddig El Fadil who plays Dr. Bashir on STAR TREK: DEEP SPACE NINE [23:6:27]. The actor's name indicates that he was born and named in an Islamic culture. In Arabic the word *siddiq* (the "proper" spelling) means "(Loyal/Trusty) Friend" and *el fadil* means "Outstanding/First Class." Having an Arabic name indicates the bearer as a Muslim (by birth, at least) but not as an Arab. The character likewise bears an Arabic name, Bashir, in Arabic the "Bringer of Glad-Tidings." Your biographical note that El Fadil "was born in the Sudan of British parentage" likely refers to their passport nationality, not to religious or ethnic affiliations. The parents, British subjects, were probably from some other country. Your other clue, that "El Fadil is Indian, born in North Africa, with British stage experience," makes me conclude that El Fadil was born a Muslim in India in the 1960's; his parents were or became British nationals and were, at the time of young Siddig's birth, resident either in North Africa or the Sudan. He—or someone on the show—knows the Arabic language in light of the meaning of *bashir*.

Yoël L. Arbeitman, PhD
Institute of Semitic Studies
Princeton, N.J. 08542

BABBLE ON FANS

Great instincts on your early reporting of BABYLON 5! [23:5:17]. The show's creator J. Michael Straczynski delivered a unique program which was everything promised—great makeup, excellent costumes, intriguing characters, an engaging story that kept all of us who watched it together guessing until the very last minute, and the effects were fabulous! Who ever thought that images such as these could be produced with computer graphics? It is hard to believe that the show was produced on a budget that was a fraction of STAR TREK: THE NEXT GENERATION.

We also enjoyed the solid science fiction elements such as varying environments for the station's array of alien species, aliens who do not all resemble humans with textured cranium abnormalities, rotating the station for cen-

trifugal gravity and ships ranging in appearance from mechanical and pragmatic to organic and aesthetic. It was refreshing to see a show which represented a vision of the future that seems to be a logical extension of our own time.

I am excited about BABYLON 5 and hope Warners will produce the series. Science fiction can be as diverse a genre as police drama or comedy (and heaven knows we have plenty of both categories on the airwaves already!) I think there is plenty of room for more quality science fiction television programming.

Loren Bieg
Denver, CO 80250

[Warner Bros has yet to commit to a series pickup for BABYLON 5. If you want to goose them along, drop a line of encouragement to Greg Maday, VP of Domestic Programming, Warner Bros, 4000 Warner Blvd., Burbank CA 91522]

MATINEE CREDITS

As designer of "The Mant" and the "Ant" used in the movie, MATINEE, I need to clarify the credits given to your article, [24:1:58].

After I had determined how the "Ant" would be rigged as a hand puppet and had produced the approved design drawing, Bruce Spaulding Fuller sculpted and painted the "Ant" puppet, while I sculpted and painted the "Mant." He did much more than "some sculpting chores."

Jim McPherson
Hollywood, CA

AND NOW A WORD FROM "THE MANT"

Your article and review failed to credit me properly as the writer of the original screenplay for MATINEE and the creator of THE MANT! When I was 11 years old, inspired by Lon Chaney Jr. as THE WOLF MAN, I covered my arms with honey and let ants feast on my flesh. That MANT is me. Referring to the film as "Joe Dante's MATINEE" is in itself a fantasy.

Jerico Stone
Hollywood, CA

SAM RAIMI EXPLAINED

What the hell is a "shemp?" In

every EVIL DEAD film, as well as DARKMAN, Sam Raimi credits either a "fake shemp" or a "final shemp." What is the significance of this? I think I read somewhere that Raimi has an affection toward the Three Stooges; is this the answer?

Derek Koch
Cheyenne, WY 82099

[Yes. As we understand it, "shemp" is Raimi's term for a stand-in. Apparently, the Stooges used stand-ins, and Raimi watched them enough to be able to pick them out. "That's a fake shemp!" someone must have exclaimed at a screening and it stuck.]

CORRECTIONS

In our previous issue we inadvertently omitted Doug McMahon's credit as the photographer who took the pictures of John Kricfalusi (cover, page 24) and other Spumco staffers (pages 28, 44, and 53).

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